

MUSICAL AMERICA

VOL. XLII. No. 12

NEW YORK

EDITED BY MILTON WEIL

JULY 11, 1925

\$4.00 a Year
15 Cents a Copy

MANAGERS FORESEE GOOD YEAR AHEAD IN CONCERT WORLD

Advance Bookings Compare Favorably with Last Year's, with General Trend Toward "Fewer But Better" Programs, Executives State—Native Artists Have Increased Chances of Hearings, and New Forms of Programs Are Being Evolved to Please Auditors

A GENERAL improvement in music conditions throughout the country is looked for during the coming season, according to the consensus of opinion among New York concert managers. They say that despite such handicaps as uneasy business conditions, the radio, and the drop in individual courses due to failures during the past two seasons, the volume of business already done for next year compares more than favorably with statistics of the same time last summer. That a slow but sure trend toward normalcy will come with the music season 1925-26 is the prevailing opinion among managers.

Various tendencies were revealed in the course of talking to a number of the New York executives. They may be outlined as follows:

The slogan is "fewer but better concerts."

Local managers have grown cautious and are buying within their budgets.

Foreign names still have their old allure, but the American artist is making headway.

"Specialty" entertainment seems to have supplanted the demand for regulation concerts in many communities.

The big artist can offer anything. The

[Continued on page 11]

BREAK SALE RECORD AT ST. LOUIS OPERA

Advance Subscription for 1925-6 Reported High

ST. LOUIS, July 6.—Rising attendance figures at the St. Louis Municipal Opera attest the growing popularity of the operas selected for the 1925 season. The sixth week's production of "Dolly Varden" drew an attendance estimated at more than 50,000. Despite one or two cool evenings, there were several "capacity nights."

This interest is further indicated by the announcement this week that advance seat sales for the 1926 Municipal Opera season in St. Louis exceed \$55,000. In view of the fact that the present season is only half completed and no announcement has yet been made of plans in detail for next season, this is considered a truly remarkable showing. The Julian Edwards opera, "Dolly Varden," evoked popular approval. Yvonne D'Arle added to her hosts of appreciative listeners by her splendid singing of the part of *Letitia Fairfax*. John

[Continued on page 32]

RAVINIA'S FIRST WEEK BRINGS DÉBUTS

CHICAGO, July 6.—The Ravinia opera season, which was inaugurated with performances of "The Love of Three Kings" and "Martha," as reported in last week's MUSICAL AMERICA, concluded its first week with wide acclaim, the operas sung being "Aida," "Barber of Seville," "Faust" and "Madama Butter-

fly." There were the customary concerts.

The first week witnessed the Ravinia débuts of Rosa Raisa, Giacomo Rimini and Ada Paggi. Miss Raisa on Friday sang *Cio-Cio-San* for the first time anywhere. Marie Sundelius and Mario Chamlee, both heard at Ravinia some

[Continued on page 29]



ELENA GERHARDT

Photo by Nicholas Muray

Noted Lied Singer, Whose Recitals in America and Great Britain Have Attracted a Devoted Following. Miss Gerhardt Will Make Another Tour of the United States Next Season. (See Page 28)

SAN DIEGO TO HAVE GALA OPERA WEEK

SAN DIEGO, CAL., July 6.—A week of grand opera with noted visiting artists will be given in the Spreckels Theater here from Oct. 8 to 15, under the auspices of the San Diego Opera Company, Inc., of which Buren Schryock is general director. The chorus which was heard in the performance of "Rigoletto" given last year by this organization, with Giuseppe De Luca as guest, will again be the nucleus of the ensemble, but will be enlarged to about twice its former size. The Ippolotto ballet of sixteen, a large orchestra and new scenery will be additional features.

The roster will include, according to announcement, the following well-known

operatic artists: Marguerite D'Alvarez and Julia Claussen, contraltos; Ulysses Lappas and Ernest Davis, tenors, and Edmund Burke, bass. Carmen Judah, dramatic soprano, will make her American début with the company.

The repertoire will be as follows:

[Continued on page 29]

Borowski Resigns from Chicago Musical College

Felix Borowski has resigned as president of the Chicago Musical College, according to a telegram to MUSICAL AMERICA from Carl D. Kinsey, director. His successor will be elected this week.

N. Y. THRONG FILLS LEWISOHN STADIUM AS CONCERTS OPEN

Eighth Annual Outdoor Series Launched by New York Philharmonic Players Under Willem van Hoogstraten, Before Record-Breaking First-Night Audience of More Than 10,000—Ovation Accorded Adolph Lewisohn, Patron of Concerts, on Making Address

THE white expanses of the Lewisohn Stadium at City College housed one of the largest audiences that has attended New York's annual outdoor symphonic seasons when the New York Philharmonic, under Willem van Hoogstraten, began its eight weeks' series on Monday evening. Indeed, the gathering, estimated between 10,000 and 12,000, broke records for an opening night. The audience was evidently attracted by a genuine love of music, and its applause was warm, though not frenetic, throughout the evening. Adolph Lewisohn, donor of the Stadium and patron of the concerts, had an ovation by a standing throng when he appeared to make a brief address.

The concert marked the opening of the eighth season in which the gigantic outdoor arena has been successfully used for symphonic programs. Again one marvelled at the good acoustics, which, since the erection of the new orchestral shell last season, have been a feature of the series.

The program included a quasi-novelty in Rimsky-Korsakoff's "Russian Easter" Overture, and familiar fare in Tchaikovsky's Fifth Symphony, Strauss' "Don

[Continued on page 10]

BIG CONSERVATORY FOR KANSAS CITY

Music School Included in Plan for New University

KANSAS CITY, KAN., July 6.—A large university and conservatory, to be built just outside of Kansas City on the Kansas side of the State line at Seventy-fifth Avenue, has focused the eyes of educational America upon this city. The university will be non-sectarian, but will be operated under the auspices of the Methodist Episcopal Church and the Methodist Episcopal Church South.

Of especial interest to musicians and music-lovers are the plans for the large conservatory of music in connection with the school. In addition to this and the college of liberal arts, which will be built first, it is planned to found schools of fine arts, commerce and finance, and medicine. The institution is expected to rank with Boston, Syracuse and Northwestern universities.

Already plans have been made for a campaign for three to five million dollars

[Continued on page 31]

Names 15 Singers for Free Civic Opera Series

ARTISTS who are to take part in New York's first series of municipal opera performances in August were announced on July 6 by City Chamberlain Philip Berolzheimer, chairman of the Mayor's Music Committee. More than 100 applicants were heard during the auditions and many excellent voices were tried. All of those chosen are American citizens, either naturalized or native. This is in line with the policy first adopted by the City's Music Committee.

The successful fifteen singers are Carl Formes, William Gustafson, Martin Horodes, Judson House, Helena Lanvin, Charles Marshall, Caesar Nesi, Fred Patton, Frances Peralta, Lula Root, Bianca Saroya, Henri Scott, William Tucker, August Werner and Gertrude Wieder.

Bernard Cantor will be stage manager, assisted by Fausto Bozza and Paolo Giaquinto, under the direction of General Director Josiah Zuro.

The Auditions Committee consisted of three members of the Mayor's Music Committee. Mr. Zuro, who will direct the productions; Walter Kiesewetter, well known pianist and coach, and Alfred Human.

"Aida" will be given on Aug. 1; "Cavalleria Rusticana" and "Pagliacci" on Aug. 5 and "Faust," in English, on Aug. 8. Ebbets Field, Brooklyn, will be the scene of each performance, and all arrangements are being made for the acoustic and scenic perfection of the opera. This is the first time in history that a municipality has given opera free for its citizens.

The stage is to be fitted with a double sounding-board, and each of the artists has been heard several times in different atmospheric conditions, to insure good results. John Wenger, the artist, is now doing the settings, which are solidly built for permanent use. All of the scenery is oil painted and waterproof. Over 500 trees are being used for a natural background. Elephants, camels and horses will be employed.

The ballet will consist of members of the Metropolitan Opera Company, with Beatrice White as première danseuse and Lillian Ogden as ballet mistress.

Announcement of the date when tickets will be issued is to be made soon, and Mr. Berolzheimer states that applicants shall specify which opera they want to attend and not to request more than two tickets. Only about 30,000 persons can comfortably hear the opera, and it is estimated that some 300,000 are desirous of attending. On the day before each opera, however, if there are

any tickets remaining, they will be distributed to any applicant.

"If the operas are a success," said Mr. Berolzheimer, "they will probably be given every year, though not always at Ebbets Field. Perhaps each year will see them in a different borough."

"Next year it is expected that they will be given at the new civic art center in the Bronx. In connection with this Music High School we expect to have the finest out-of-door music stadium that the world has ever known."

"The greatest expenses of civic opera are being covered this year, when it has been necessary to provide scenery, costumes, and the like, but next year and in those to follow, it will merely become a question of getting the artists."

"No city in the world has ever before given free civic opera to the people and thus our first season will mark a great epoch in the history of music."

In connection with free music for the city, Mr. Berolzheimer told further details of the plans for the Music and Art Center which was announced in the July 4 issue of MUSICAL AMERICA.

"The first two buildings," he said, "will cost about \$5,000,000 and will be turned over to the Board of Education until completed. Then the activities will be run by a separate committee of trustees. The Mayor's Committee on Music has signified its approval of this policy."

Admissions Tax May Be Dropped, Believes Legislator

WASHINGTON, July 8.—One of the so-called "nuisance taxes" which will probably receive the attention of Congress early in the coming session is the admissions tax. According to a statement just issued here by Senator Reed Smoot, chairman of the Senate Committee on Finance, the satisfactory condition of the United States Treasury, with a surplus of \$300,000,000 or more certain on June 30, 1926, makes it imperative that Congress give further relief to the taxpayers. The first proposal, according to Mr. Smoot, will be to eliminate all of the excise, or so-called "nuisance taxes"; and in this group are those on concert, opera and amusement admissions, automobiles and accessories. Next, the new law would increase the exemptions of the small-income citizens, increasing these at least to \$2,500 for single persons and \$4,000 for heads of families. It may be possible, it is claimed, to make these exemptions \$3,000 and \$5,000.

ALFRED T. MARKS.

SAMOILOFF SCHOOL HAS NEW GUARANTOR

Courses Flourish Despite Withdrawal of Former Patron

SAN FRANCISCO, July 6.—Despite the suit which Alice Campbell Macfarlane filed against Lazar S. Samoiloff, director of the Master School of Musical Arts of California, for the recovery of \$75,000 in money and pledges to that institution, the school is flourishing beyond all expectations, it is announced. Enrollments are larger than ever before and the various prominent teachers engaged—including Josef Lhevinne, pianist; Julia Claussen, singer; César Thomson, violinist, and W. J. Henderson, critic—are continuing the courses scheduled without interruption.

Any temporary financial difficulties have been eliminated by George Wilhelm, general manager of the Easy Bay Water Corporation of this city, and chairman of the board of directors of the School, who is supplying all the money needed. In a recent statement Mr. Wilhelm defended Mr. Samoiloff from the charge that the institute was run for the latter's benefit. "Mr. Lazar Samoiloff," he said, "has been instrumental in securing the establishment of the school and has labored incessantly to make it a success. He is the director and devotes more than half his time to its work. As a result his earnings as a teacher have declined more than the amount of his salary as director. We have the utmost confidence in him."

Mrs. Macfarlane, who had pledged herself to subscribe \$15,000 annually for a period of five years, makes the following allegations through her lawyers:

"That Mr. Samoiloff took advantage of her innocence in business matters, that he got from Mrs. Macfarlane \$15,000 in cash, \$60,000 in post-dated checks to be cashed at the rate of \$15,000 a year, a contract giving him a salary of \$10,000 a year, 30 per cent of all profits and 60 per cent of the corporate stock, that he induced her to put a codicil in her will leaving \$100,000 to Samoiloff as 'trustee' for the school and to insure her life for \$100,000 as a guarantee, and that in return Samoiloff pledged nothing but the use of his name as director and did not even contract to give any of his time to the school, leaving himself free to give outside lessons for his own profit."

According to friends of Mr. Samoiloff and observers of the situation, Mr. Samoiloff has done nothing irregular and Mrs. Macfarlane's story is exaggerated. It is said that everything Mrs. Macfarlane contributed or promised was of her own free will. When, on what is described as a plea of "false poverty," she asked to be released from her pledges, her demand created an embarrassing situation for Mr. Samoiloff, as, on the strength of her support, he had already signed large contracts with prominent artist teachers.

Juilliard Musical Foundation Awards Fifty-one Fellowships

OUT of 170 students admitted to the competitive examinations of the Juilliard Musical Foundation in New York City fifty-one students have won fellowships which entitle them to advanced instruction in the Foundation's Graduate School. The examinations lasted eight days and were held by the departments of piano, singing, violin, 'cello and composition.

Most of the applicants chosen will be awarded full fellowships, it is announced. A few who showed exceptional talent but who were not fully qualified for work in the Graduate School will be offered scholarships for further preparatory study.

Examiners for this series were Lawrence Gilman, Henry Hadley, Charles M. Loeffler, Olin Downes and Henry Bellamann, chairman. The board of examiners consists of Richard Aldrich, Chalmers Clifton, Mr. Gilman, Mr. Hadley, Mr. Loeffler and Mr. Bellamann.

The winners of fellowships are:

Singers: Isabelle Addis, Cleveland; Clifford Bloom, Des Moines; Robert Crawford, Seattle; Olive Eustis, Bronx, New York; Emily Frazier, Bloomington, Ill.; Edna Geer, Poughkeepsie, N. Y.; Herman Gelhausen, Elizabeth, N. J.; Araxie Hagopian, Morristown, N. J.; Mildred Haley, Chester, Mass.; Kathryn Haun, Cincinnati; Grace Kempton, Springfield, Mass.; Marie Levering, Baltimore; Leviticus Lyon, New York City; Wilma Miller, Des Moines; Tina Piazza, New York City; Helen Riley, Solvay, N. Y.; Gertrude Rothman, New York City; Paul S. Ray, Des Moines.

Violinists: Claire Casten, New York City; Mary Cotner, Medford, Okla.; Michael de Stefano, Detroit; Solomon Deutsch, New York City; Gordon Groth, Cleveland; Samuel Kissel, New York City.

Composition: Charles Cohen, York, Pa.; Vittorio Giannini, Philadelphia; Grace Welsh, New York City.

'Cellist: Lucile Martin, Kansas City, Mo.

Pianists: Helen Betelle, Roanoke, Va.; Sonoma Deck, Newark, Ohio; Helen Hellweg, Blackwell, Okla.; Adele Holstein, New York City; Mary Huggins, New York City; Tery Joseffy, Bronx, New York; Bernice Kamsler, New York City; Adele Marcus, Los Angeles; Hazel Maurer, Orlando, Fla.; Winifred Michaelson, Washington; Sonya Mintz, New York City; Marion Morrey, Columbus; Eugene Musser, Seattle; Esta Pike, Mount Morrison, Colo.; Ruth Rankin,

Boone, N. C.; Jerome Rappaport, Brooklyn, N. Y.; Sophie Solotoroff, New York City; Charlotte Elsheimer, Buffalo; Dorys Levene, New York City; Ruth Strauss, Philadelphia; Ruth Weitzner, New York City; Grace Welsh, New York City; Lucile Wilkin, Connorsville, Ind.

The next series of examinations will begin on Sept. 28. Instruction will begin Oct. 8. Applications for the fall examinations will be received until Sept. 18.

FESTIVAL TO OPEN NEW MUSIC TEMPLE

Conneaut Lake Park Will Be Scene of Elaborate Programs

CONNEAUT LAKE PARK, PA., July 4.—The official opening of the Temple of Music, an auditorium seating more than 5000, will be a feature of the Music Festival to be held from July 11 to 19, when noted artists will appear by arrangement with Lee Hess Barnes, managing director.

Sixty members of the Cleveland Orchestra, with Walter Logan conducting, will be assisted in the opening program by the Pittsburgh Apollo Male Chorus of 100, Harvey B. Gaul, conductor. The same groups will give a program on Sunday, July 12, in the afternoon, and will combine with the festival soloists in the evening. These will be Grace Kerns, soprano; Nevada Van der Veer, contralto; Arthur Kraft, tenor, and Rollin Pease, bass.

The State Federation of Women's Clubs of Pennsylvania will use the Temple of Music on July 13 for an officers' reception. In the evening the orchestra will play under the baton of Ethel Leginska. Lectures by the Baroness Katherine Evans von Klenner, president of the National Opera Club of America, and Dr. Sigmund Spaeth, critic, will comprise the afternoon program on July 14.

An elaborate dramatization of Mendelssohn's "Elijah," with a chorus of 300, will be given on Tuesday evening. Rollin Pease is assisting in the dramatization, and Elma Daw Miller is arranging the dancing. Wednesday will be devoted to a song cycle, "Morning of the Year," by Charles Wakefield Cadman. The festival soloists will take part and will also be heard in groups of songs from their individual repertoires.

An historical pageant on the founding of the church, "The Evangelization of the Alleghenies," by Harvey B. Gaul, will be given on the evening of July 15. The Calvary Episcopal Church Choir of Pittsburgh, the summer school of the Episcopal Church of Conneaut Lake Park and the festival orchestra will combine forces for the presentation, which the composer will conduct.

A symphony concert under Walter Logan, with Rollin Pease as soloist, will be the event of Thursday afternoon. Miss Leginska will appear with the orchestra as piano soloist in the evening. On Friday Mr. Logan will conduct a program for children at 2.15 and Miss Kerns will sing in the evening. A request program, with Donald McGill, baritone as assisting artist, is scheduled for the morning of July 18.

A festival chorus of 1000, assisted by the festival soloists and the orchestra, will present Handel's "Messiah" on Saturday evening. Lee Hess Barnes conducting. Miss Leginska will again be the soloist at the Sunday afternoon concert, and in the evening a farewell symphony concert, under Mr. Logan, with the assistance of the four festival soloists, will be given.

The chorus is composed of representative singers from Western Pennsylvania, units being taken from Pittsburgh, Brookville, Clarion, Du Bois, Erie, Franklin, Greenville, Grove City, Meadville New Castle, Oil City, Sharon, Titusville and Warren.

Dr. Viola Returns to Italy

Dr. Alfredo Viola, who last season was Italian representative of the Roman Choir, managed by Frank W. Healy of San Francisco, sailed on July 8 on the Caronia. Dr. Viola, who has been in this country for some years, will reside permanently in Milan.

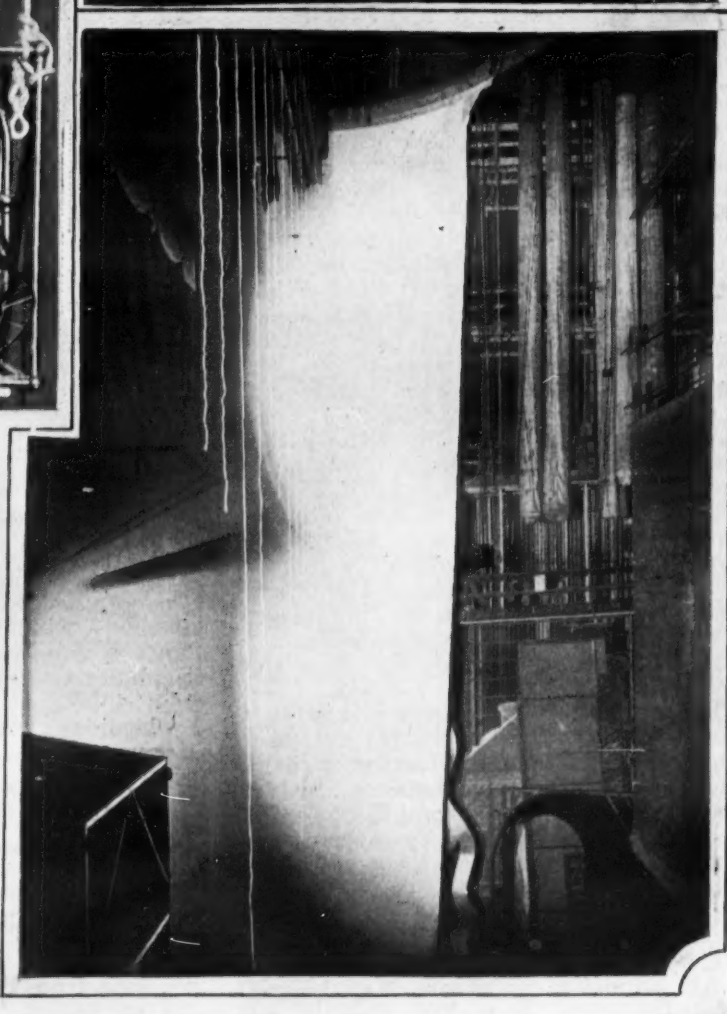
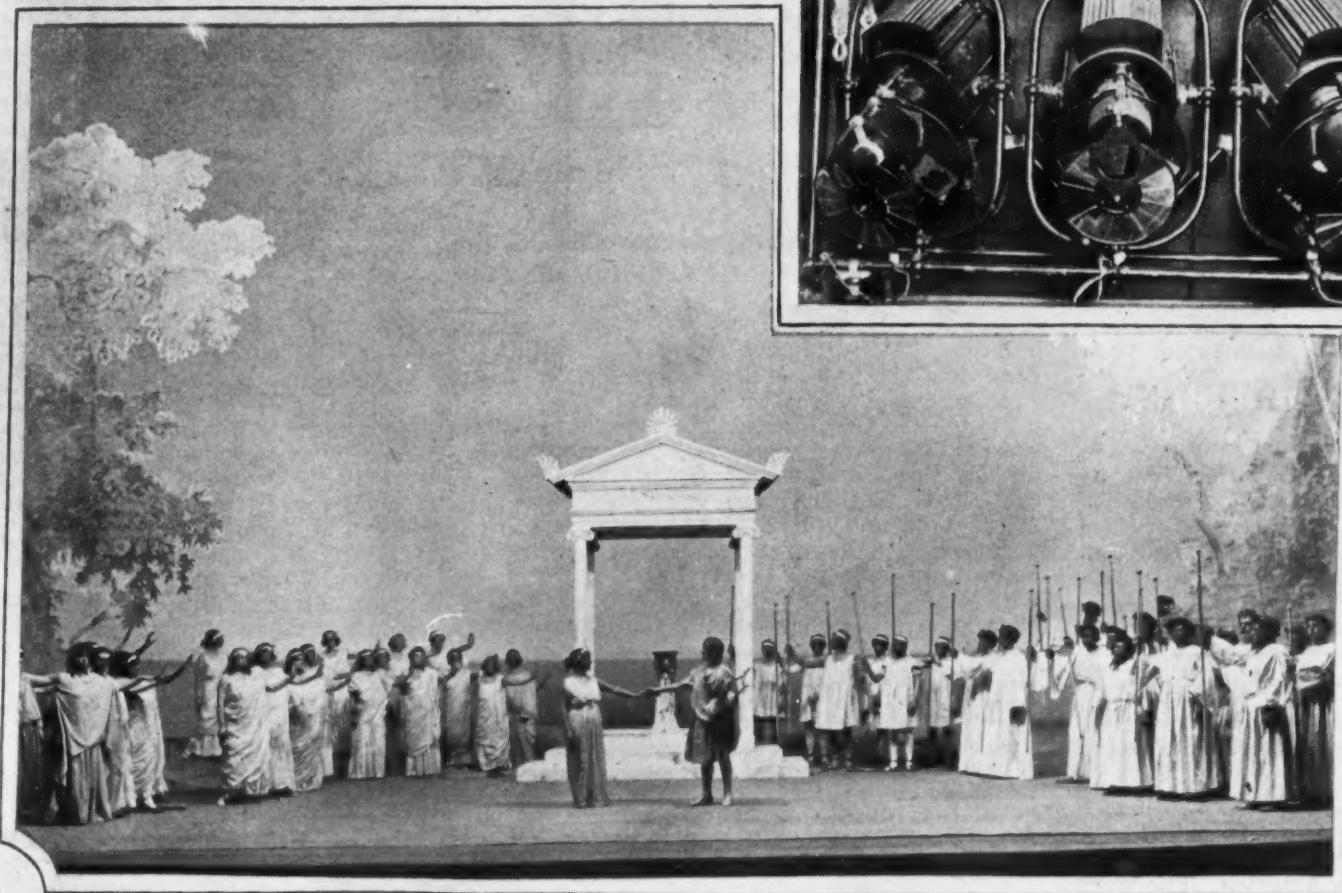
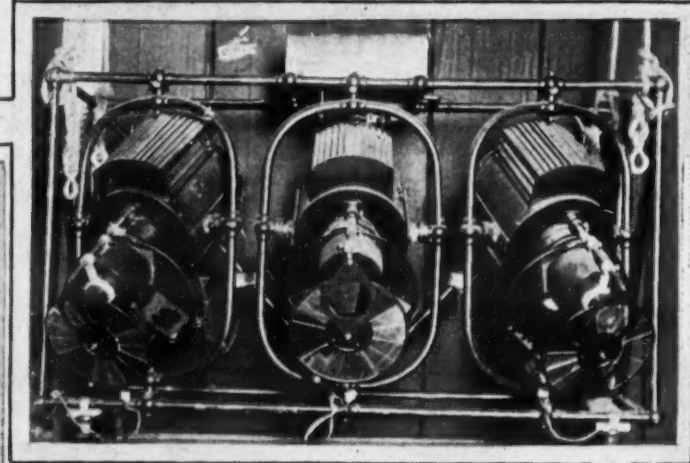
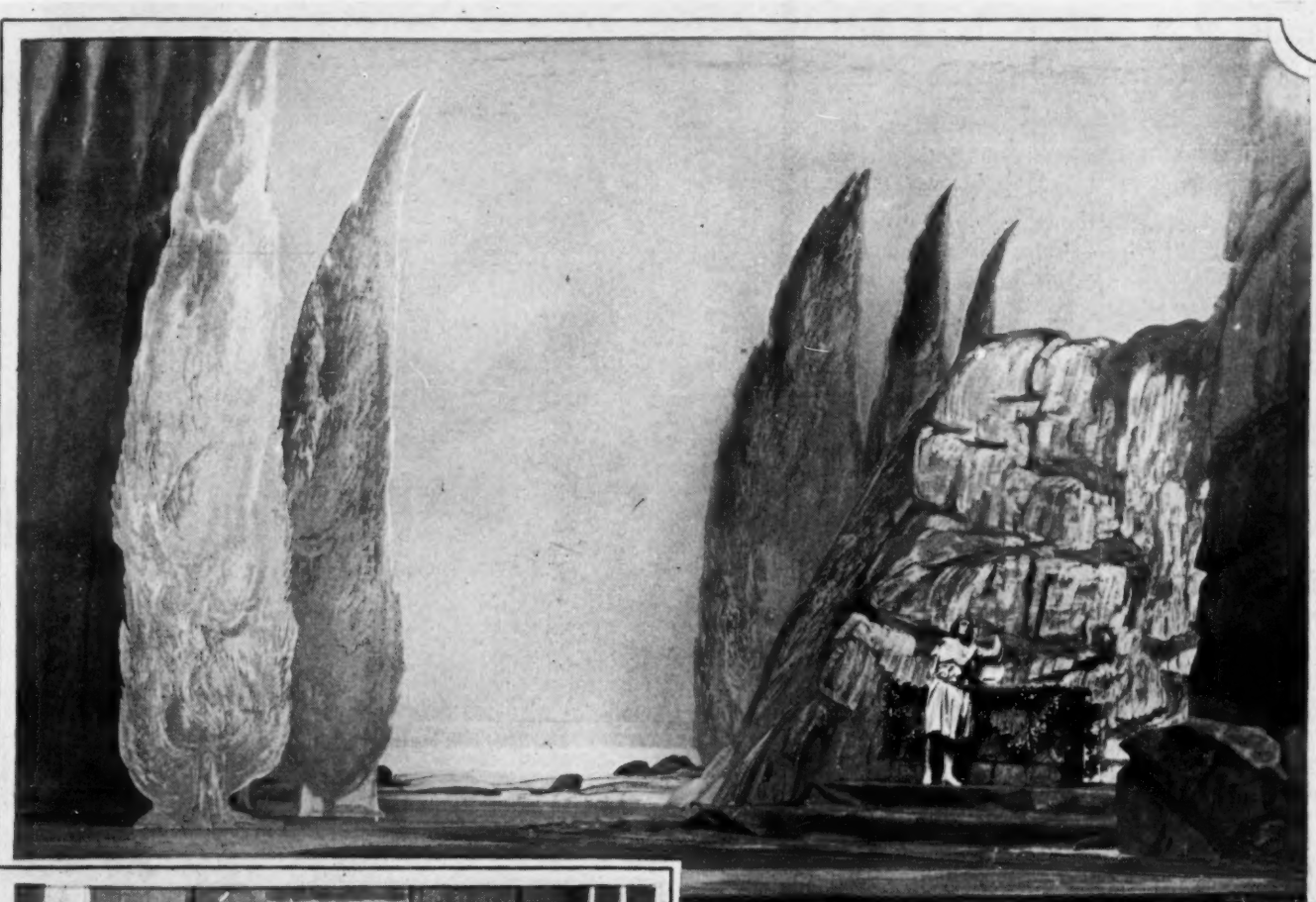
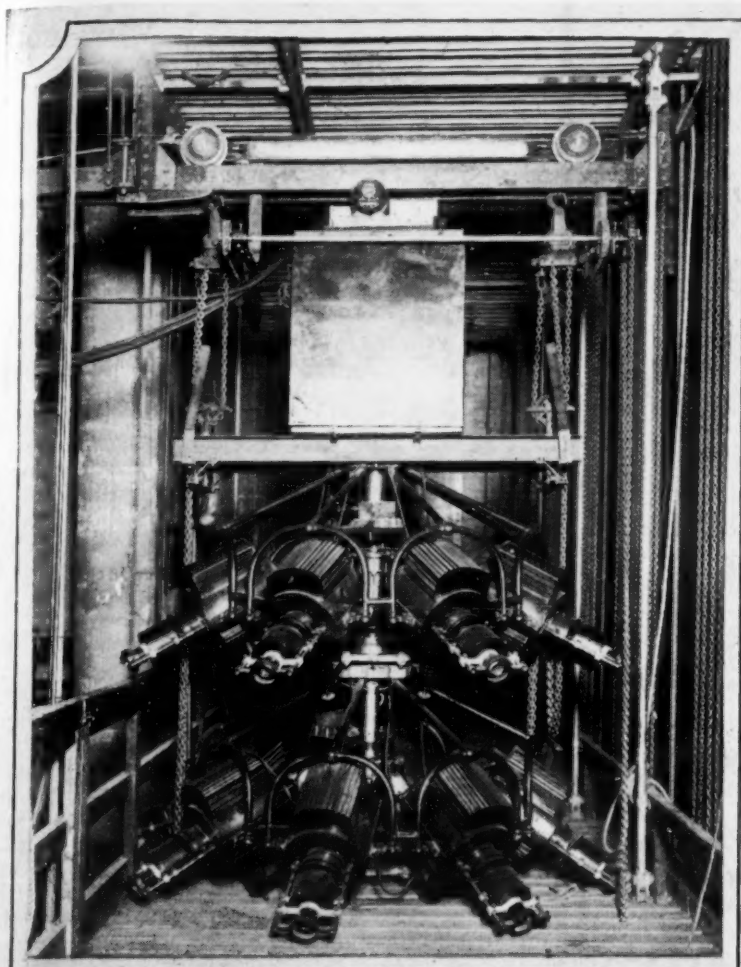
Son Born to Manna Zucca

A son was born to Manna Zucca, the song writer, who in private life is Mrs. Irwin M. Cassell, on July 4 at the Nursery and Child's Hospital, New York City.

In This Issue

N. Y. Managers See Better Business Conditions Ahead..	1, 11
Science of Theater Lighting Undergoes Revolution.....	3, 20
Arts of the West Influence China's Musical Life.....	7, 30
Contemporary American Musicians' Biographies Form Series	21, 25, 27

Revolution in Opera Production Waits on New Inventions



INVENTIONS CREATE NEW STAGE EFFECTS

Photographs of Actual Clouds Are Used in Scenic Devices Invented by Max Hasait, Technical Director of the State Opera in Dresden. The Upper Left Hand Figure Is a "Close-Up" of the Cloud Apparatus, Which Is Inclosed in a Canvas Case When Not in Use. The Two Large Photographs Are Scenes of "Orpheus" at the Royal Opera House in Stockholm, Produced by Max Reinhardt. The Use of the Cyclorama Lighting System Gives the Impression of Infinite Space. The Center Photograph Shows the Projecting Apparatus, Which May Be Used for Spotlights or for Throwing Painted Designs on the Cyclorama. The Track-rail of the Cyclorama, as Seen from the Center of the Stage, Is Shown in the Picture at the Lower Right

By **HIRAM BLAUVELT**

STRANGELY enough, all countries seem to have been more or less backward in the field of stage lighting. How often have we sat through an opera, exceptionally well performed, and yet felt that the lighting limped painfully along as best it could, making every endeavor to keep pace with the general excellence of the presentation! We must admit that this has been more often the case abroad than in America.

Yet in certain opera houses in Europe wonderful things in the field of stage lighting are being accomplished through the genius of Max Hasait, whose remarkable mechanical inventions in the State Opera in Dresden, where he is technical director, were described in a previous article. Just as his mechanical marvels bid fair to revolutionize the

physical production of opera, his inventions in light and color seem destined to revolutionize scenic and lighting effects.

It is difficult to explain the system which I saw working so successfully both at the Royal Opera, Stockholm, and at the State Opera in Dresden, so let us take a journey to the theater and witness a performance. Imagine yourself sitting in one of the best seats in the orchestra. The actors are playing under a dark sky of night strewn with stars. Gradually the light blue of daybreak creeps with

increasing brightness over the horizon until the sun itself is visible. Then the color of the sky changes slowly to crystal clear, ethereal azure, for the sun has risen and you are looking far out into the free, endless limits of space. Light clouds glide across the sky, followed by heavier and more massive groups of thunder clouds, while over the horizon dark banks of ominous clouds forecast an approaching storm. The sky grows darker and darker. Masses of clouds sweep threatening by. The rain beats furiously down. The thunder booms,

but its sound is almost lost in the howl of the gale. Then, as rapidly as it broke, the storm disappears and the red glow of sunset sinks slowly over the horizon. Night falls again deep upon the earth.

All the while the actors have been playing their parts. You wriggle incredibly in your seat and say to yourself, "It's not possible; everything went on as if nothing were happening; the curtain was not lowered; all these changes took place magically on the stage before my very eyes," and you find great difficulty in convincing yourself that you saw what you believe you did.

Such are the wonders being worked on the European stage with the cyclorama lighting system. The basis of the whole system, and one of the most important of the new inventions, is the cyclorama cloth itself. This is a huge white linen cloth, half elliptical in shape, hanging freely from a track-rail just under the grid. The cloth is so calculated and cut that not even the smallest crease ruffles its surface. For years attempts

THIS is the second article which MUSICAL AMERICA has published by Hiram Blauvelt, describing the new mechanical devices and stage-lighting effects which are being introduced in several European theaters, the inventions of Max Hasait, technical director of the State Opera in Dresden. It is expected that many of the new inventions will be installed in New York theaters in the near future under the direction of Mr. Hasait, who will make a special visit to America. The previous article appeared in the issue of May 16.

[Continued on page 20]

MICHIGAN TEACHERS WANT LICENSE BILL

Annual Convention Is Held
at Detroit—Officers
Reelected

By Mabel McDonough Furney

DETROIT, July 4.—Passage of a law requiring the certification of music teachers in Michigan was advocated at the thirty-eighth annual convention of the Michigan Music Teachers' Association, held from June 30 to July 2. On a motion of Dr. Edward B. Manville, toastmaster at the opening banquet in Webster Hall, it was decided to organize a committee for presenting to the association a plan for promoting such a licensing bill. Mayor John Smith gave an address of welcome at this banquet. Other speakers were Therese von Nostitz Mueller of Bay City, president; Herbert A. Milliken, also of Bay City, past president, and Judge Arthur Gordon.

A large percentage of members attended the meetings. On the second day the delegates assembled at the Detroit Institute of Musical Art. Following a business meeting, a voice conference was conducted by William Howland, head of the vocal department of the institute. He chose as his topic "Studio Problems," upon which subject five-minute papers were read by Mrs. W. Fenton of Grand Rapids, Alice May Harrah and Jennie M. Stoddard of Detroit.

A theory conference and open forum brought forth several speakers. Katherine Bird discoursed on "What Constitutes a Working Knowledge of Theory for Pupils in the Early Grades," and Alice Lowden of the Northwestern High School of Detroit spoke on "The What and How of Theory in the High School." "A Modern Aspect of Theory for the College Student" was discussed by Otto Stahl of the University School of Music, Ann Arbor.

A trip to Bois Blanc filled the afternoon and evening, when a meeting of county vice-presidents was held.

The members convened next day at the Detroit Conservatory, where the election of officers was held. The former officers were all reelected. They are: Therese von Nostitz Mueller, president; Edward B. Manville, vice-president; J. G. Cummings, secretary and treasurer, and S. E. Clark, auditor.

The subject of the orchestra in schools was discussed, Fowler Smith, assistant supervisor of music, conducting a round table, with demonstrations in instrumental class lessons from the elementary grades. Clarence Byrn spoke on "The School Band as a Feeder for the School Orchestra," and a demonstration of class lessons in violin playing was given by a group of adult beginners from the University School of Music.

At the violin conference May Leggett Abel discussed "Mental Technic as Applied to Violin Study."

An organ conference heard addresses by Francis A. Mackay, Abram Ray Tyler, Edward B. Manville, Beecher Aldrich and Frank Wrigley.

At the piano conference Bendetson Netzorg conducted a discussion on "The Treatment of the Phrase."

Paderewski Accepts Knight- hood with Democratic Reservations

Ignace Paderewski, Polish pianist and diplomat, who recently was knighted by King George, will continue to be known as "Mister," "Monsieur" and "Herr," according to an *Associated Press* dispatch from London early this week. In Poland he will also continue to be addressed as "Pan," the equivalent for "Mister," since he wishes to preserve his reputation of being democratic, not only in his own country but throughout the world. Although the knighthood entitles the pianist to be addressed as "Sir Ignace," Paderewski has announced that he has no intention of using the title in Warsaw. When Poland became a republic all titles were abolished.

Aeolian Company Plans Fifth Avenue Home



Architectural Drawing of Building Which the Aeolian Company Will Erect at Fifty-fourth Street and Fifth Avenue, New York

THE Aeolian Company announced last week that it has accepted plans and specifications for its new building, which will be erected on the site at Fifty-fourth Street and Fifth Avenue now occupied by the William Rockefeller mansion, which is soon to be razed. Construction will begin in the fall and the building will be completed in the early spring.

The plans call for a fourteen-story

building, with set-backs above the ninth floor, leading to a central tower. A recital hall with a seating capacity of 250 persons will be located on the second floor. Piano warerooms will be located on the third and fourth floors and the fifth floor will be given over to radio, music roll and phonograph record departments. The organ salesrooms will be on the fourteenth floor. The building, which has been designed by Warren & Wetmore, will be elaborately decorated.

"FALSTAFF" OPENS BUENOS AIRES OPERA

THE opera season at La Colon, Buenos Aires, had a brilliant opening on the night of July 2, according to a cable received from South America. The work chosen for the occasion was "Falstaff." Cesare Formichi, baritone, sang the title rôle and Claudia Muzio, soprano, was heard in the rôle of *Mistress Ford*. The conductor was Tullio Serafin.

A distinguished audience jammed the house to the doors. Society, prominent officials, and the large class of music-lovers who come to hear rather than to be seen, went to extravagant lengths to obtain tickets for the opening performance. Each artist was tumultuously received and applauded, and Mr. Serafin was the object of an ovation extraordinary even for a Latin country.

This is the first year the opera house has been under municipal auspices. In former years it was directed by Walter Mocchi. Señor Alvear, president of the Argentine Republic, attended the opening and after the third act congratulated Mr. Serafin and Ottavio Scotto, the general manager, for the restoration of "Falstaff" to the Colon repertoire and for the auspicious manner in which the season had begun.

The following works will be given in the course of the season which lasts until September: "L'Amore dei Tre Re," "Parsifal," "Romeo et Juliette," "Lohengrin," "Aida," "Traviata," "Trovatore," "Gianni Schicchi," "Manon Lescaut," "Bohème," "Andrea Chenier," "Louise," "Marta," "Fedra" of Pizzetti, and Raubaud's "Marouf." Four novelties are

promised: "Le Coq d'Or," Zandonai's "Cavaliere di Ekebu," Giordano's "Cena delle Beffe," and Stravinsky's "Petrouchka."

SHIPS CONTINUE TO CARRY ARTISTS ACROSS ATLANTIC

Musicians Sail for Foreign Ports and
Return to America as Summer
Season Lengthens

The number of musicians who are journeying to and from America this week showed a slight decrease from last week's list.

Sailing on the *Orduna* on June 29 was Lewis Richards, harpsichordist, who will play abroad during the summer, returning to this country on Sept 12 for a series of appearances under the management of George Engles.

Richard Fuchs-Jerin, pianist, was a passenger on the *Muenchen* on June 30. William J. Guard, publicity director of the Metropolitan Opera House, was scheduled to sail for Marseilles on the *Patria*, leaving on July 2.

Sol Hurok, concert manager, and Edward Ziegler, assistant general manager of the Metropolitan Opera Company, who was accompanied by Mrs. Ziegler and his daughter, were passengers on the *Leviathan*, sailing on July 4.

Albertina Rasch, dancer, was among those sailing on the *Majestic* on July 3. The Notre Dame Collegiate Orchestra was scheduled to sail on the *De Grasse* on July 6 to fulfill engagements in London and Paris.

Ernest Schelling, pianist and com-

HOLLYWOOD CHORUS WINS IN EISTEDDFOD

Big Community Movement
Enlists Fifty Towns
in California

LOS ANGELES, July 6.—A feature of the Eisteddfod movement in Southern California this year was the community chorus contest, in which first place was awarded to the Hollywood Community Chorus, under the leadership of Hugo Kirchhofer. Four groups, ranging in membership from 400 to 2000, sang four-part music in this contest.

A feature of the contest activities here is the fact that they constitute a real community movement in which nearly fifty towns and cities have participated. The California Eisteddfod Association provides a clearing house and organizing stimulus where it is desired. Alexander Stewart is chairman of the music department of the association.

Seven district eisteddfods, or contests in art, dance, drama and music, were held this spring in Oxnard, for Ventura County; Glendale, for Glendale, Burbank and the San Fernando Valley communities; Inglewood, for the Bay Cities; Pasadena; Pomona, for the Pomona Valley, Redlands and adjacent communities, and the metropolitan district of Los Angeles.

Ten thousand participants engaged in the various contests, which included individual contests in the various departments, and by adult and school choruses, glee clubs, orchestras, bands, dramatic and other groups.

Plans for the coming year include the organization of a number of other district eisteddfods, possibly with the extension of the work to include northern California, where several committees are already considering the matter of organization for the movement.

Each district eisteddfod is organized and financed locally, with what assistance may be desired from the executive offices of the central organization. The California Eisteddfod Association supervises the final contests, in which the winners in the various district eisteddfods participate.

In Los Angeles the movement during the coming year will likely be organized in such a way that districts, or boroughs, of Los Angeles City may hold contests during the winter, and a final contest in the spring to select the contestants who will enter the final eisteddfod contests for all the districts.

The work of the California Eisteddfod Association is financed through memberships and guarantors to defray the necessary executive work.

poser, and Arthur Train, author, who is collaborating with Mr. Schelling on an opera, returned from the Balkans on the *Giulio Cesare*, arriving on June 30.

Elvira de Hidalgo, Spanish operatic soprano, was aboard the same boat. Mme. de Hidalgo will sing in the fall season of the Chicago Civic Opera Company and will join the Metropolitan forces later.

The De Grasse brought back William Martin, American tenor, who has been appearing at the Opéra Comique; Florence Lee Holtzman, head of an American Opera Training School in Paris; Alice Mock of the Royal Opera, Madrid, and Edith Mackie of the San Carlo Opera Company, on July 2.

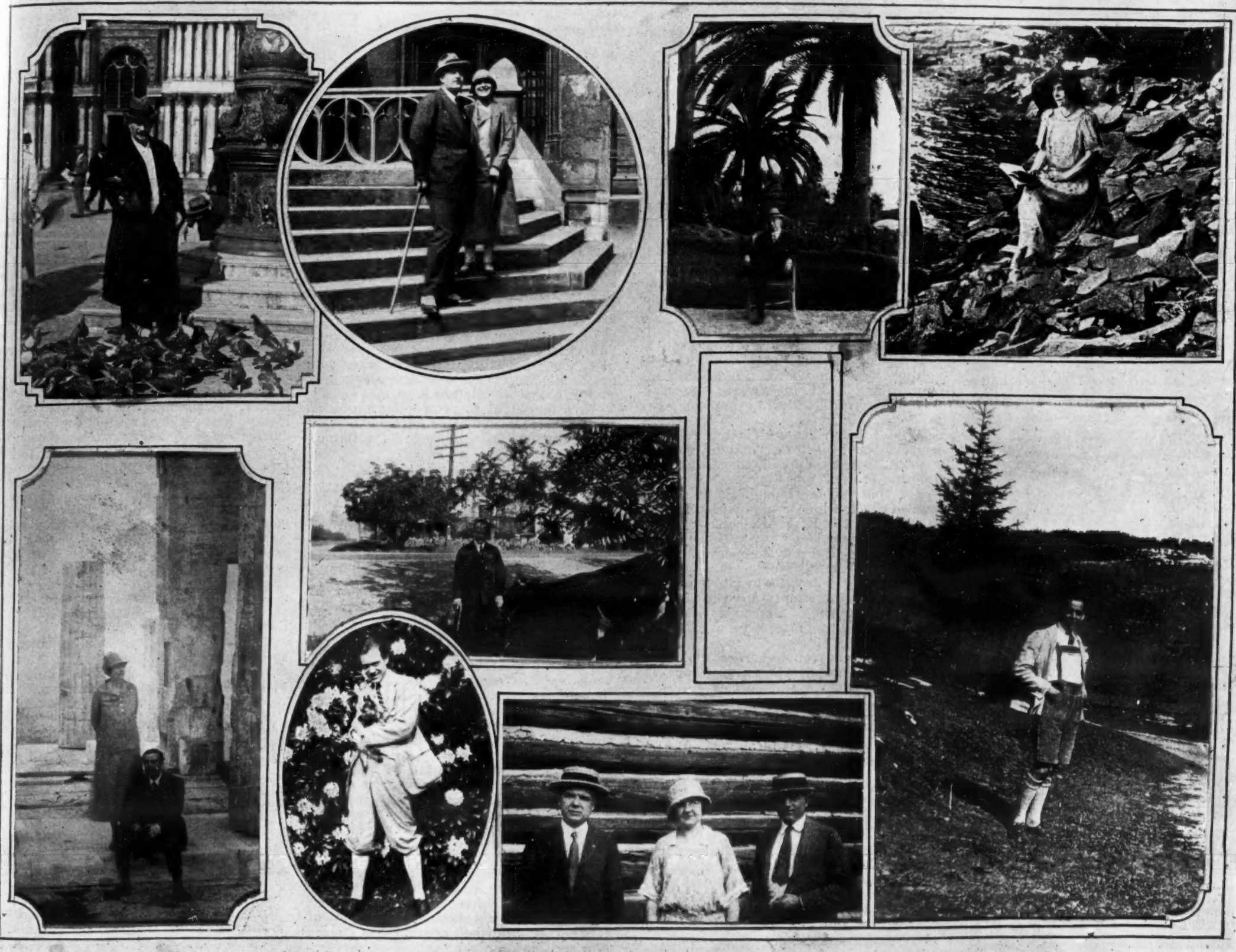
Elizabeth Day, concert singer, was scheduled to return, after a forty-week tour of the Continent, for a short stay in this country on July 7.

Sascha Jacobsen, violinist, returned on the *President Cleveland* from his European trip. He intends to go back to Europe next fall or winter, and a tour is being booked for him in Germany, England and Spain. He will divide his next season between America and Europe.

Ralph Lyford Made Associate Conductor of Cincinnati Symphony

CINCINNATI, July 3.—Ralph Lyford, for the last five years managing director of the summer opera season at the Zoo, has been made associate conductor of the Cincinnati Symphony next season. Mr. Lyford will continue his duties at the Cincinnati Conservatory as conductor of the students' orchestra, director of the opera department and professor of composition. Mr. Lyford came to Cincinnati from the Boston Opera Company in 1912.

When the Prompter Calls "Curtain!" for Vacation



IN THE GOOD OLD SUMMER TIME

Photo of Frances Nash © Underwood & Underwood

In the Top Row, from Left to Right, Are Seen Ignace Paderewski, Polish Pianist and Diplomat, Among the Pigeons of San Marco; Charles Hackett, Tenor, and His Wife on the Steps of the Palais de Justice at Rouen; Charles Tamm, Vocal Instructor, on the Lawn of His Hotel in Nice, and Frances Nash, Pianist, Communing with Nature on the Rockbound Coast of Maine. Below, on the Left, Is Ernest Schelling, Pianist and Composer, Resting at the Acropolis in Greece, After an Adventurous Season in the Balkans. Frederic Tillotson, Pianist, Is Seen Making Friends with a Dog at Tapor Bucks near London While Mischa Levitzki, Pianist, Prefers the Companionship of a Cow. The Trio Consists of Tom Fuson, Tenor (at the Right), Ethel Wright, Contralto, and Their Accompanist, Floyd Robbins, at Boulder Canyon, Colo. Willem van Hoogstraten Takes a Last Hike Over the Mountains of Bavaria Before Returning for the Stadium Concerts

THE apex of summer activity for most artists whose homes are in the big cities of America is to cross the ocean for a Byzantine sojourn, a month in a Venetian villa or a jolly fortnight in good old London town! Even if they should stay on this side of the Atlantic, they must visit the rockbound profundity of the Grand Canyon or camp under the stars in the Adirondacks. In spite of the variety of July callings, they generally agree upon one thing, and that is to forget that they are musicians!

A profession may also be a hobby, but human nature craves an occasional change. And so the steering wheel takes the place of the bâton, the tennis racket vies with the fiddle, and soprano notes resolve themselves into merry laughter on the sands of Newport. Sensitive hands that linger over the keyboard while the snow flies now turn brown under the hot sun above the canoe. Music is a thing of the past and the future. It has no present!

Of course, there are exceptions to every rule, and many artists find their vacation paradise in the Hollywood Bowl, summer opera, European festivals and concerts-by-the-sea. There are those who prefer to take their rest in the

winter at Palm Beach, Miami or St. Moritz; and while their fellow artists are "lookin' lazy at the sea," they are appearing at Covent Garden or perhaps in municipal opera productions.

Among the travelers is Ernest Schelling, pianist and composer, who has yielded to his Attic tastes. Comes a postcard from Greece showing Mr. Schelling seated in a pensive mood amid the pillars of the Acropolis. In the meantime, Mr. Schelling returns to elaborate on his Hellenic vacation. The picture was taken when the pianist had been on a modern Marathon around Athens. He had been seeing all the sights, accompanied by a youthful Alcibiades, and had, among other things, visited the theater of Dionysos, which he decided was an ideal site for concerts.

Greeted with Bands

In fact, as he stood among the ruins and contemplated their beauty, he found himself humming in the Dorian mode and picturing white-robed Grecians. Speaking of his work, Mr. Schelling tells the tale of his journey through the Balkans, where he was greeted with brass bands and hailed by those who bethought themselves the heroes and heroines of the opera which he has been writing with Arthur Train, the setting of which is laid among the mountain fastnesses of Albania.

The pigeons of San Marco are ready to go on a strike, it is rumored. If you had to be sociable to every tourist that

came your way, you would strike, too! Of course, it is different when Ignace Paderewski enters the scene. At such moments they clamor for a chance to perch upon his coat sleeve. With intense jealousy those at his feet regard their more successful companions posing triumphantly upon the hand that moves millions! In London the pianist and statesman was knighted by King George and talked in private with the King for some time after his concert. Now he is back in his summer home at Morjes, Switzerland, where strains of Chopin can be heard across the quiet waters of Lake Geneva.

Just because Mischa Levitzki, pianist, chooses to have his picture taken patting the nose of a Holstein cow, it is not to be expected that his entire summer is being spent in rural contemplation. Overalls and hoes are soon to be forsaken for more alluring things. To be exact, Mr. Levitzki is about to sail for Honolulu, where he will give a recital on July 27 while his boat, the Korea Maru, stops for a short while on its way to the Orient.

Mr. Levitzki waxes eloquent in describing his plans for the Honolulu trip. The Holstein cow would undoubtedly stand up on its hind legs and moo if it could see its musical friend strolling down the palm-bordered avenues of Honolulu, imbibing tropical fruit cocktails on Hawaiian roof gardens, picking up pebbles on the glittering sands of Waikiki, inhaling the cool breezes wafted

by the ferns of Hilo and enjoying the moonlight on the shores of Haleakala.

Visiting the Canyon

In the meantime Tom Fuson, tenor, and Ethel Wright, contralto, "happy though married," have been taking a Dante-esque journey to the depths of the Grand Canyon. They believe in spending their vacation out in the "great open spaces, where men are men" and music is forgotten. They have just returned from a visit to the underworld of Colorado, which, unlike that of New York, harbors no jazz bands.

The canyons are unforgettable and they dwarf all other scenes, according to the Fusons. Labyrinths of primitive beauty are contrasted with the wrinkled faces that time has carved in the rocks. But all that was yesterday. Now the Fusons have returned to New York and are getting ready for another trip, this time to Chicago and Lake Geneva, Wis., where they are going by boat through the Great Lakes.

Mr. and Mrs. Charles Hackett are due back in America next week. Mr. Hackett has been singing in opera in France and Italy, but is coming back for the opening of Los Angeles opera, after which he will be heard with the Chicago Civic Opera. His friends all say that "Charlie is opera mad!" But they are indulging in hyperbole, for Mr. and Mrs. Hackett's Monte Carlo days are evenly balanced

[Continued on page 29]



**Mental Income Necessary for Musicians—
The Racial Origin of Jazz—A Letter
to Beethoven—The Sad Case of St.
Paul—Aida al Fresco—Artists Are
Often Down But Rarely Out—The
Muses in Monkey-Town—Music De-
fined—A Cordial Invitation—The
"World's Greatest Pianist" Tells the
World**

Dear MUSICAL AMERICA:

From time to time I have debated the amount of intelligence necessary to real musicianship, inspired, I admit, by the spectacle of scores of musicians venturing into the solo ranks with no visible means of mental support.

To most of these fledglings the sole objective is technical fluency.

I know of dozens of musicians, violinists—who can easily dispose of the Brahms Concerto, the Ernst F Sharp Minor and "Hungarian Airs," and similar tidbits, yet these fiddlers are doomed to remain in the shadowland of mediocrity.

The piano field is even more overcrowded with technicians of this caliber.

And not all are mere finger manipulators; some possess authentic musical talent.

With all these gifts, these men find a stone wall ahead.

They complain incessantly; they whisper tales of conspiracy—musicians of this type are invariably afflicted with that offshoot of the inferiority complex, the persecution mania—and they tell you confidentially that Yascha and Kascha are secretly green with envy over their prospects.

As a certain chemical manufacturer tells us in magazine advertisements, there are some things you dare not tell your best friend.

You, as a humane soul, hesitate to tell your musical confidant that he has clammy hands, fishy eyes and that his personality somehow suggests an anæmic bullfrog.

Instead, you ply him with encouragement and counsel, thereby prolonging his agony and that of the race of concertgoers, for the chances are even that he will eventually find a backer with a sympathetic ear and a flexible bank account.

Here is a pertinent letter on the subject from Mr. S. Weintraub:

"Dear Mephisto:

"The most daring of our critics, William J. Henderson, doubts whether the young solo fiddlers of today could get jobs in the moving picture theaters.

"I remember a few months ago after my letter was published an indignant lady let me know that she was very angry over my violent utterances against these young violinists. To be genial, I assured her that they could get jobs and some of them could play in Aeolian or Carnegie Hall and get good criticisms.

"But then I asked the lady, 'What happens after that?'

"Oh," she answered, 'they will give more recitals, open a studio and teach!'

"This lady has misunderstood my point of view. I shall make myself clear.

"The boys and girls who play concerts today do not want to be teachers; de-

cidedly not. They do not want to be orchestra players—it is beneath their dignity.

"They want to be Artists! That is their fond dream, their sole idea. But it is impossible.

"I will grant that this country has great talents, especially among the fiddlers—talents as great as Auer had in Petrograd. But alas, these same talents are amazingly stupid, devoid of personality, and are puffed up with their own importance.

"What is lacking in the person must be missing in the playing. In our times, one must be more than a violinist to be great. One must be a Man, a Personality, a character, an interesting soul.

"I know a young man of twenty-three who is giving a violin recital this season.

"He told me that Auer was teaching him inspiration! After that brilliant remark, he let me know that he will play the Beethoven 'Kreutzer' Sonata.

"My dear boy," I exclaimed, 'that is a colossal masterpiece, something for a great master to play.'

"His answer was, 'Wait until you hear me play it!'"

The Britisher cannot write jazz music. I do not know if this is to be held against him; anyhow, tidings to this effect have just been brought to America by George Gershwin, jazz composer *de luce*.

"The English attempt is too refined," he told the reporters, "and as for the French, try as they will, they can't turn out this music."

For that matter I doubt if an American of stock which might withstand the scrutiny of the K. K. K. could compose acceptable jazz.

The noted Hebrew composer, Lazare Saminsky, recently told you that jazz is essentially a Jewish product, and for that matter you simply have to consider the racial origin of the masters of this phase of dance music to verify this belief.

I have already quoted from Mr. Woolcott's fascinating biography of the rabbi's son, Izzy Balin—better known to us as Irving Berlin, acknowledged king of syncopation.

The poignancy of sentiment, the rhythmic structure and the ornate scoring are all essentially Oriental in spirit, I think. Several estimable composers of prime "Nordic" stock have essayed jazz, Hill, for example, but their music is simply a sublimated imitation of the genuine brand.

To write real jazz your fathers must have suffered Czaristic persecution; still better, you should be descended from a line of Hebrew priests.

Transplant a sensitive soul of this ancient lineage to our strange realm of striving, groping and noise—and you create universal spirits like Berlin, Kern and Gershwin; restless, keenly sentimental and possessed of a penetrating understanding of the crowd they serve and interpret.

A letter addressed to one "Herr Ludwig van Beethoven, professor of the Conservatory, Schwartzpaniergasse," recently arrived in Vienna—a bit late, but otherwise in good condition. In view of the impossibility of delivering it to an addressee who has been in another world for almost a century, the postal authorities felt justified in opening the missive.

It proved, according to an Associated Press dispatch, to be from a Galician desiring Prof. Beethoven to give his daughter piano lessons for 200 crowns per lesson. The officials returned the letter with the remark "Address O. K., but addressee migrated heavenward in 1827. Impossible to forward."

Mr. Don Caldwell, St. Paul attorney, who takes a deep interest in music, is filled with righteous wrath.

Speaking of the recent Norse Centennial, Mr. Caldwell writes me: "Is it possible that Eastern journalists are not aware that the City of St. Paul, Minnesota, sister city to Minneapolis, actually exists and thrives?"

"As a matter of fact, the Norse Centennial in question was held in both cities, the feature meetings taking place at the Minnesota State Fair Grounds, which are surrounded on three sides by St. Paul; and the President of the United States, who honored the Northwest with a visit for the occasion, came directly to St. Paul, where he was the guest of Secretary of State Kellogg, whose residence is here."

I sympathize with this loyal citizen of St. Paul; so will every inhabitant of Los Angeles, San Francisco. Imagine

the feelings of a Hollywood burgher if you referred to Mrs. Carter's Bowl as being located in Santa Barbara!

I shudder at the very thought.

The recent "Aida" at the gigantic Yankee Stadium in New York proved two things: that the public is eager to hear opera in the open; that the scene of al fresco musical performance must be chosen with rare discretion.

It was a pity that the enormous crowd could not have been rewarded with a worthwhile performance, but the roaring elevated trains in the rear of the Egyptian setting took all the joy out of the evening. The management cannot be held accountable for the excellent train schedule and the corresponding din, but in the light of that experience I think it clearly demonstrated that future performances in that same field are out of the question, unless provisions are made for subduing this racket.

The singing of the principals, de Muro and Rappold, seemed highly creditable, but the incessant racket killed all the effect.

There are many problems peculiar to the presentation of opera in the open air, and unless these conditions are expertly met the whole institution of skydome music may receive a temporary setback.

Our American climate is so well suited to this delightful form of entertainment that it is only a matter of time before most communities will beg to be initiated.

A musician whose playing won him prominence several years ago is greatly embarrassed just now.

A New York newspaper published a dispatch last week telling about the alleged poverty of this musician, with a touching allusion to the fact that he was about to sell his pet instrument.

Any artist worth his salt is likely to have an adventurous career embracing all kinds of skirmishes with Lady Fortune.

I know one estimable conductor who fiddled in a small café restaurant several years ago; of course, he did not stay in this plight long.

Another prominent musician had a merry time when he landed on these shores in zero weather without an overcoat, without any money, without anything except his talents. Today this man's name is known to every musician in the country; America has lavished honor and fortune on him.

I could multiply these examples by a hundred—and in each instance the outcome was happy.

I am glad to state that the newspaper report about the artist I have mentioned is not true. He hasn't any intention of parting with his instrument, and, of course, the published account has caused him and his family no end of embarrassment. He cannot invest in power boats or motor cars for the moment—but give him time. I have yet to know of a gifted artist who, sooner or later, could not make the steepest grade.

A musician may be down, but he is never out.

No one will be surprised to learn that the Tennessee townlet which is fostering the incredible prosecution of the science teacher is a bleak and barren waste so far as music is concerned.

Conscientious investigation by unbiased Tennesseans discloses that Coconut Grove in South Africa is just as promising musical territory as Monkeytown.

I record this fact without feeling, for the sake of posterity and in vindication of the theory that music and art in general flourishes only in an atmosphere of enlightenment.

Invariably you will find the poorest kind of music—wheezy organs and starveling choirs—in Fundamentalist congregations. Musicians are considered as wantons and wastrels; concert courses perish aborning; the local book stores, if there are any at all, thrive on sales of confessional magazines and Hall Caine novels.

Managers shun those strongholds as they would quarantined towns. Long experience has taught them that it is easier to make a chimpanzee read Ibsen than to induce such minds to absorb Beethoven, Chopin or Tchaikovsky. Ethelbert Nevin and Carrie Jacobs Bond are regarded as raving, dangerous characters in our Monkeytowns—and not all Monkeytowns are situated in Tennessee.

I will be present, cloven-hoofs, tail and otherwise attired in dress regalia, to watch the Tennessee trial next week.

You see, I want those fine, upstanding witch-burners to know that the old boy himself is with them in their efforts to

drive out art, science and other allies of my arch foes, the hosts of light.

Plainly they were of the tribe of the new rich. They were so boisterous that their neighbors in the adjoining box at the outdoor concert began to protest.

Finally one gentleman walked over to the noisy group.

"Won't you please keep quiet while the music is going on?" he asked courteously.

A resplendently gowned woman in the box was at once on her dignity.

"When the singer comes out we will be quiet, but who ever heard of keeping still during an orchestra piece?" she asked.

And the conversation was resumed.

Musicians, would you like to live in the Southwest?

Mrs. Adelyn Wood Abney has appealed to me to find a few musicians of unquestioned gifts, so I pass the invitation on to you:

"Lampasas is in the center of Texas, close—by Texas measurements—to Austin, San Antonio, Waco, and Temple," writes Mrs. Abney, "the population is about 3500. I have only lived here about two years, and have found the people very cordial, friendly, and deeply interested in music. If some pianist and singer, or pianist and violinist should locate here, they would find an uncultivated field eager to be developed. They could have their private pupils, take charge of the public school music, have classes in musical appreciation and musical history and possibly give concerts in the surrounding towns. I feel sure they could make a good living." Every person who travels over the country has had the experience of meeting musicians of exceptional merit in the most unlikely communities. Most musicians, you know, are convinced that the only spot in creation is New York City.

This naïve notion is complimentary to the metropolis of America but from the standpoint of pure economics the mental attitude brings all kinds of complications.

The whole nation would be served better musically if musicians of standing could be induced to scatter themselves over the country, especially in the smaller towns.

Our musical foundations might perform a valuable service if they would make it possible for a number of pianists, violinists, ensemble artists and other musicians to locate for a reasonable period in these virgin fields.

This telegram came last Tuesday: "Just arrived on steamer from Paris. I am the world's greatest pianist at seventeen. Send reporter to hotel for good story. Most cordially."

This new child wonder is a bit premature.

Even the master de Pachmann waited till he was almost eighty to proclaim himself the world's greatest, observes your

Mephisto

AIDING U. S. COMPOSERS

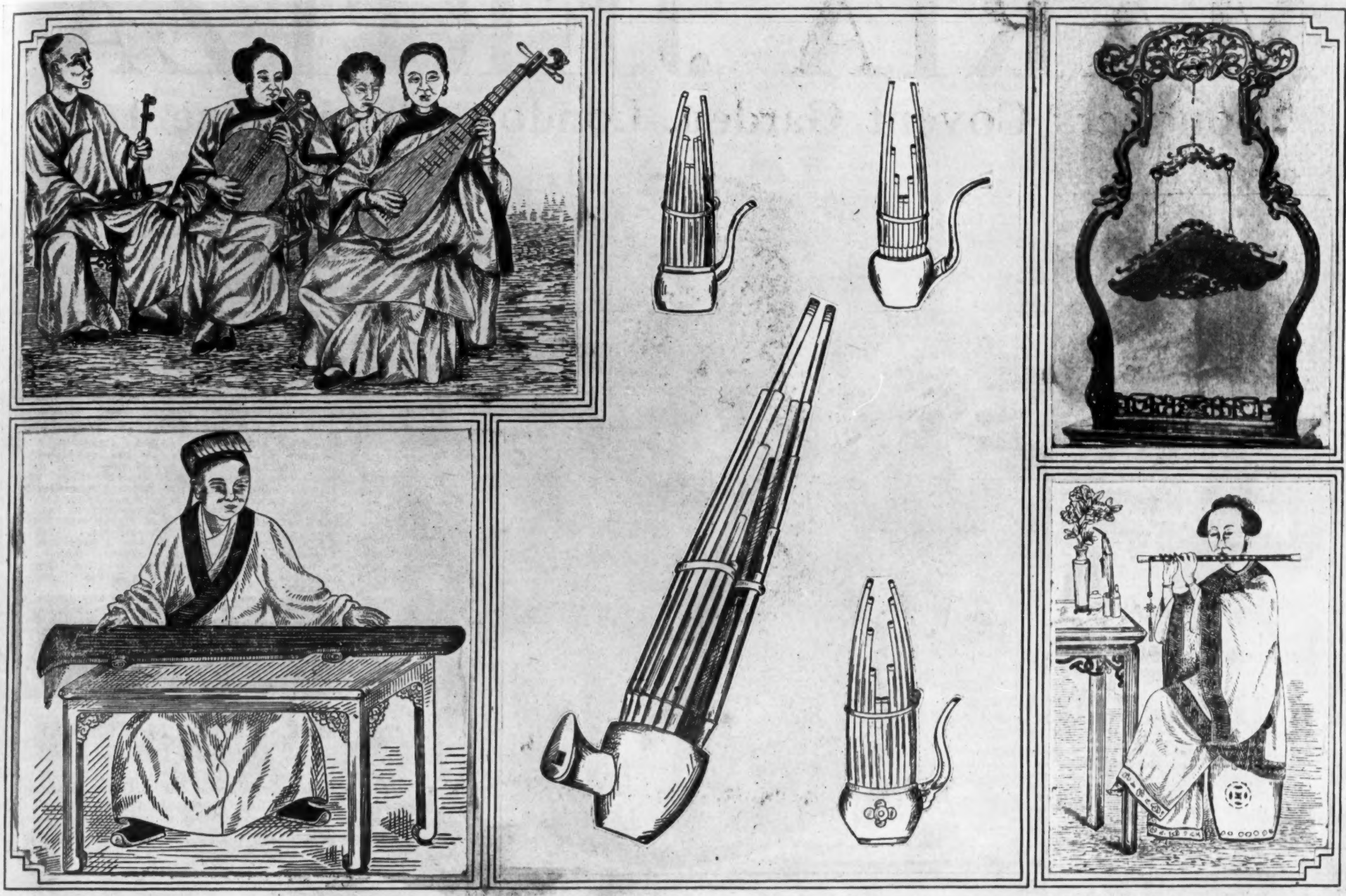
State Symphony of New York Announces Special Rehearsals

The State Symphony of New York has completed its plans for the ten special rehearsals, devoted entirely to the works of American composers, to be held on Saturday mornings at Carnegie Hall.

The first five rehearsals will be under the supervision of Ernst von Dohnanyi and conducted by him. Alfredo Casella assumes the supervision and conductorship of the remaining five. Both conductors will have the cooperation of an advisory committee, consisting of Henry Souvaine, chairman; Dr. Eugene Noble, Leonard Lieblich, Frank Patterson, and Sigmund Spaeth.

Native-born composers are invited to submit their compositions. Manuscripts should be received by the State Symphony at Carnegie Hall, not later than Sept. 20, for the first five rehearsals, and prior to Jan. 1, 1926, for the remaining five. The composer will be allotted a place on the program in the order of the receipt of his application. No attempt will be made to judge the merits of any composition before its hearing, other than from ordinary standards of musical form, it is announced.

East Meets West as Cultures Fuse in Land of the Dragon



CHINESE INSTRUMENTS WHOSE SOUNDS ARE ALIEN TO THE WESTERN ORCHESTRA

In the Upper Left Photograph Is Shown a Small Ensemble Such as Accompanies Stage Representations and Native Dances. The Instruments Shown Are of the Stringed Variety, Including the "Moon" Guitar and a Primitive Form of Violin. At the Upper Right Is an Elaborately Ornamented Gong, of Which the Orientals Have Many Varieties. The Center Cut Shows Four Examples of the "Sheng," Which Consists of Pipes Set in a Sort of Teapot, and Is Played by Blowing Through the Spout. At the Lower Left Is a Reproduction of the "Kin," or "Scholar's Lute," Technically the Most Intricate of the Native Instruments. The Last Picture Shows a Lady Playing the Chinese Flute

By BASANTA KOOMER ROY

THE influence of the music of the West, including that of America, has not been inconsiderable in China, which is now undergoing a Renaissance after its adoption of a new government. Many noted Western musicians, including Ernestine Schumann Heink, Fritz Kreisler, Efrem Zimbalist, Jascha Heifetz, Mischa Elman and others, have visited, and sung or played, in the Land of the Dragon. Quite a few Russian musicians have made China their home since the revolution. From this musical contact between China and the West great things may be expected, according to Brian Brown, author of "The Wisdom of the Chinese" and other works, whose research in the subject has been considerable.

An important fusion of Oriental and Occidental culture is now taking place, he believes. The Eastern musical idiom, as in the music of the American composer, Henry Eichheim, and that of Bernard Wagenaar in his "Three Songs from the Chinese," have won a place of interest in our concert halls which they have seldom enjoyed before. They have replaced the pseudo-Chinese lilt, which in the past were used by facile composers and largely constituted a libel on the complexity and beauty of these ancient musical systems. Puccini at the time of his death was reported to be employing some authentic themes in his opera of ancient China, "Turandot."

The popularity of Chinese poetry, which has been translated in large quantity in the last decade, has served to inspire a number of modern song composers. The element of Eastern color has crept into our music through the works of Rimsky-Korsakoff, Stravinsky, Borodin, Ippolitoff-Ivanoff and other Russian masters of orchestration. Our instrumentation has borrowed much of its increasing use of percussion effects from the barbaric East.

Percy Grainger, an authority on the musical systems of many lands in the East and the West, when in 1914 he came to the United States, in an interview with *MUSICAL AMERICA*, spoke of the astounding ignorance of the West about the music of the East. He said in part:

"We in Europe and America remain strangely impervious to the marvelous musical systems of the Orient. But I believe that in coming ages they are destined to play their share in fructifying the art in general. The possibilities are so vast, and even our European professors know so little about Eastern music! Chinese music had always an extensive fascination and interest for me."

"I remember that, when I was studying in Frankfurt and a scholarship was offered me, I inquired with all sincerity if I might go to China in order to study Chinese music. I was regarded as a visionary, and the scholarship was at once withdrawn."

China's "New Birth"

This was long ago, when China was a negligible quantity in the comity of nations. Today China is entering into a new life. Tomorrow her arts and culture may color those of the world. So I recently asked Mr. Brown, who has made a thorough study of the cultural life of China, to tell me something about the music of the Chinese.

"The Chinese," said Mr. Brown, "seem to defy a great law of nature, as they are so old, and yet they do not show any signs of decay. And, instead, in her old age the country is showing signs of a tremendous rejuvenation."

An old legend in China states that Fu Hsi, the first of the legendary emperors (2852 B.C.), invented music, and Huang Ji systematized it on the basis of the Pa Kua, eight diagrams of divination upon which the Yi, or book of Change, is based. Fu Hsi commanded his minister, Ling Lun, to have bamboo tubes cut which gave the twelve notes in imitation of the chromatic scale.

Festival Music

"The Chinese as a people are very fond of music. Music plays an important part in their daily life. At feasts and parties, funerals and weddings, royal functions and peasants' festivals, in farm and workshops, there is always music in China. In the Chinese theaters orchestras play almost continuously. The Chinese believe that music improves the human race, not only artistically but also physically, mentally and morally."

"Confucius, the greatest philosopher of China, was very fond of music. He believed that music transformed people for the best. He himself was wont to spend a good deal of his time playing on his lute. This instrument was a great friend, thoroughly conversant with the joys and sorrows of the great sage's life."

"The spirit of Confucius is still worshipped twice a year in China. At these services an orchestra consisting of various instruments is used. A conductor, or master of ceremonies, gives the signal to start and stop the playing. As a signal he uses an instrument of the shape of a crouching tiger with erect bristles along its back."

"When he draws his bâton across these

bristles they create a piercing noise, which is heard above the orchestra and is a signal to stop. These ceremonies are usually accompanied by singing, dancing and posturing, all of which has a symbolic meaning."

"The hymn of Confucius is chanted. In response to this music the spirit of Confucius is believed to descend from Heaven to the earth. The hymn runs in part:

"Great is Confucius!
He perceives things and knows them before the time;

He is the same order with Heaven and Earth;

The teacher of ten thousand ages.

There are lucky portents, and on the unicorn's horn a tuft of silk.

The rhymes of the song correspond to the sounds of metal and silk.

The sun and moon were unveiled to us. Heaven and Earth were made to look fresh and joyful."

"The regular sacrifices should be offered without deficiency.

The chief sacrificer advances in the hall and presents the second offering;

The harmonious sounds are heard of drum and bell;

With sincerity the wine cups are offered. Reverently and harmoniously

Approach the sacrificers, men of humble fame.

The ceremonies are purifying, the music cleanses the heart;

They work on each other and reach the point of perfect goodness."

Chinese Musical Scales

"The Chinese have developed a musical scale, but it is an intricate system. It is a form of Chinese puzzle. The more you study it the more difficult it becomes. Like the people of India, the Chinese made wonderful progress in the beginning of things, but in modern times

[Continued on page 30]

MARIA JERITZA

Conquers Covent Garden, London, Debut June 16

JERITZA AT COVENT GARDEN

A Brilliant Début

London has waited long for Mme. Jeritza. For years we have heard of her voice, her beauty, her presence, her marvellous sun-kissed hair. Now London, or as much of it as could squeeze into Covent Garden, has seen and heard the great diva. And one more capital is at her feet.

Her Tosca defies epithets. It is everything that Puccini imagined and something more. As a singer she has all the gifts that nature can bestow on a dramatic soprano, all the art that intelligence can bestow. Her high notes ring out with the mellow clearness that tells of perfect production, her *mezza voce* has the liquid quality that comes on the ear as nothing else in music. And her acting is superb. In the first act she was petulantly jealous, charmingly loving, though Mr. Arnoldo Lindi, the Cavaradossi, treated her with the respect that the prima donna Jeritza, rather than the singer Tosca, inspired. And in the second she ran through the gamut of the emotions until, her hair covering her shoulders, she threw herself on the floor in a paroxysm of grief, and then began the most famous air in modern Italian, with her face to the ground. It was a unique interpretation of a rôle that a good many famous singers have made famous. No wonder the house rose to her and would not let her go. Her triumph has no parallel in the recent annals of Covent Garden.

—Morning Post.

"TOSCA"

MADAME JERITZA AT COVENT GARDEN

London (or as much of it as could obtain a seat at Covent Garden last night) has seen and heard Mme. Jeritza in what is generally acknowledged to be the most striking of her parts. Should we put seeing or hearing first? It is difficult to decide, for Mme. Jeritza is the most spectacular of Toscas, while the voice itself is unforgettable for its rich beauty. A personal quality of voice, something always recognizable and individual, goes a long way in opera of any kind; it goes almost all the way, especially when joined with an effective presence and a power of acting, in *Tosca*. The work makes comparatively little call on the more subtle arts of the singer. From the moment when she was heard calling to Cavaradossi from without the church to that poignant one when, disheveled and in tears, she lay on the floor singing "Vissi d'Arte," Mme. Jeritza certainly showed herself mistress of every art which the part calls for. She won every one except, perhaps, the superior few who refuse to submit themselves to the sway of such crude, unbridled emotions as this melodrama presents.

Moreover, the part is one which suits Mme. Jeritza dramatically too, for to act it is to be herself, the imperious Queen of Song who knows her world and how to sway it, and who through all her moods and impulses never forgets her rôle of heroine. This was felt all through the first scene, in which she plied her lover with alternate affection and jealousy, in her first recoll from Scarpia, and in the drama of the torture scene. It made all the more effective the climax of the act when she cast away all restraint. Even there we had to realize that Mme. Jeritza is a woman who can afford dishevelment better than most, and beauty in distress is her métier.

—The Times.

A LIVE-WIRE TOSCA

Jeritza Gives Covent Garden a New Thrill

Whatever else "La Tosca" with Mme. Jeritza in the title rôle may be, it is certainly not dull, and Covent Garden last night more than made up for the dreary early-Victorianism of the previous evening.

It was one of the most hectic evenings the old theatre has ever known, for here was a tragedienne of extraordinary vigour and acting ability taking up and shaking in her teeth one of the most showy parts on record. Jeritza is not only the greatest operatic Tosca; she is the greatest Tosca theatrically since Sarah Bernhardt.

Astonishing physical beauty, cat-like grace, and a voice of perfect purity and power—the gods have indeed been good to this woman. In a wonderful dress of green in the first act, in an ermine cloak, with blonde tresses mingling with her distresses in Act II, Jeritza, in every dress and in any mood is what America, where she is an idol, would call a "live wire."

Was she too flamboyant? I doubt it; "La Tosca" is flamboyant material, after all. With such a libretto any melodramatic trick is excusable, even to the extent of singing most of the big aria in Act II, lying flat on the ground. Jeritza seemed to have electrified the rest of the company as well as the audience. Benvenuto Franci was a giant-voiced Scarpia, though his tone at times was coarse and hard, and Arnoldo Lindi a Cavaradossi well above the average. But it was Jeritza's evening, and the shouts of approval showed amply that "this is the stuff to give 'em."

P. P.

—Daily Sketch.



Photo by Victor Georg

JERITZA

COVENT GARDEN TRIUMPH

OPERA SCENE

ENTHUSIASM AND FASHION

"Jeritza!" The name was on everyone's lips at Covent Garden last night when the Viennese operatic star made her London début.

When the curtain rose and Jeritza, a statuesque and beautiful "Tosca," walked on to the stage, one of the largest and most fashionable audiences that has ever filled Covent Garden welcomed the owner of the magic name. They had rushed up to town from Ascot and changed into silks and jewels.

There were other enthusiasts who had sat patiently outside the gallery and pit doors all through the heat of the day.

A Silver Cascade

It was hot in the crowded auditorium, but Jeritza seemed the coolest person in the theatre—a self-possessed, assured artist with a voice like a silver cascade. Her voice poured forth in liquid ease, filling the great house and holding the audience in its spell. Fascinated, they listened to its rise and fall, and watched the graceful and beautiful woman as she filled the stage with the dramatic fire of her acting, for Jeritza is a great actress as well as a great singer.

People were recalling the day when Patti created a like effect on the same stage. There were scenes of enthusiasm after each curtain.

"I've never heard 'Vissi d'Arte' sung like that before," people were saying. "She's wonderful."

And at the end they remained clamouring "Jeritza," "Jeritza," while "Tosca" stood blowing kisses and waving adieux before the fallen curtain.

—Daily News.

MME. JERITZA'S TRIUMPH

BEAUTIFUL SINGING AT COVENT GARDEN

AN UNCONVENTIONAL "TOSCA"

Mme. Maria Jeritza, the new Viennese soprano, had the audience at Covent Garden at her feet on her first appearance there last night in "Tosca." But for an adequate technical review of her performance we shall have to wait for the periodicals of the hairdressing and allied trades. Mme. Jeritza's coiffure was the centre of the evening's interest. Round about a head of remarkable yellow hair there was some well-known scenery, and several male singers gave voice to familiar tunes.

"Tosca" is an old story. But Covent Garden, which has heard its torture-chamber shrieks too often to be much stirred by them, had never seen hair so yellow or so abundant, and was all agog. In Act I. of the drama the hair was exhibited in neat coils. And though the scene is a church—hatless.

Disregard of Convention

A stroke of good stagecraft, that! By this calculated disregard of convention attention was at once drawn to the central feature.

In Act II, the hair came down the wearer's back. There was now no doubt, for if the audience had been cordial they were now enthusiastic. The applause pronounced a new star—or let us say comet.

What remained for Act III., the dénouement of the tragedy?

The spectator waited with palpitation. It seemed that it could be nothing less than that that cascade of wondrous corn-yellow hair should be heartrendingly and murderously shingled. The high expectations of Acts I. and II. were, however, somewhat belied, and Act III. was a trifle tame. Tosca flinched at the end, and only committed suicide—unshingled.

Smiles might be sparse on her cheek to spare. But she had her great gold hair. Hair, such a wonder of flex and gloss. Gold, did I say? Nay, gold's mere dross!

So Browning. She had, too, incidentally, this fair owner, a voice pretty well as nice as her hair. She sang so beautifully, as well as looking so beautiful, that she could afford to defy the fashions—as she did by not only wearing hair, but also (in a Napoleonic drama) dresses of the Edward VII. period.

Then, to add to the historic events of the evening, she rolled off the sofa in the torture scene and sang "Vissi d'Arte" lying on the floor. Altogether it was the most unconventional evening that Scarpia and Cavaradossi (a good, vigorous Scarpia, Benvenuto Franci, and an ordinary sort of Cavaradossi, Arnoldo Lindi) can, with all their long experience of Toscas, have ever known.

R. C.

—The Daily Mail.

ROYAL OPERA

To see Covent Garden as it was last night is to have revived memories of an almost forgotten past! From floor to gallery every seat was occupied. It is said that highly enhanced prices had to be paid for many seats by those who had left the matter of tickets to the last moment, and the tell-tale horseshoe of stalls occupied nearly half the space between the middle and the side exits. It was indeed a scene good to look upon once more. Of course, many were missed who frequently graced such scenes in the olden days, but let that pass.

And what came this vast multitude out for to see? There can be no question that Mme. Maria Jeritza was the chief attraction. Hers is indeed

a name to conjure with. Indeed it is doubtful if any prima donna of the present time has been so much talked of as Mme. Jeritza in the quite recent past. We have heard of her adventures in a convent, on the stage, everywhere, and though the singer is still quite young, she has already had the honour of publication of what purports to be a biography. So plainly, she has already gone some distance in her efforts to conquer the world for herself. Nay, she has undoubtedly conquered one world—the New World, for she comes to us with a great reputation from the New York Opera.

Naturally enough then, expectation ran intensely high last night and it is good to say that those present were not disappointed, for Mme. Jeritza is all that has been said of her. Her stage presence is most attractive. Tall, graceful, beautiful to look upon, a voice flexible but generally well used, and a temperament that one can imagine may easily get beyond control at times—that is the first impression of this eminent, peculiarly graceful and charming singer and tragic and pathetic actress. The great scene in Scarpia's room, indeed, was superbly, tragically magnificent. Mme. Jeritza's remarkable acting of the most temperamental character, caused Signor Franci to overstep his voice. But it was nevertheless a very remarkable scene, in which the highest honours go to Tosca. It is worthy of notice that here was a scene we do not recollect to have witnessed before, in that Mme. Jeritza sang and sang exultantly, the famous aria, "Vissi d'Arte," lying prone upon the floor, a position to which she fell through the violence of Scarpia. It was a perfectly spontaneous "business," but it is not to be recommended to Toscas of less capacity and elasticity!

The exhibition of enthusiasm was magnificent. After each act the cries were no less than tremendous, and call succeeded call to the tune of a couple of dozen. Wherever Mme. Jeritza may previously have triumphed, it can hardly be possible that even she before triumphed as last night on her first appearance in the theatre of theatres where she would sing.

—The Daily Telegraph.

London, June 17, 1925.

MME. JERITZA MAKES HER LONDON DÉBUT

Great Enthusiasm for a Great Singer

Mme. Jeritza, the famous Viennese soprano, made her London début at Covent Garden last night in "La Tosca," in Italian, and was greeted with tremendous enthusiasm from the great audience.

Contrary to convention, she was attired in the first act in a pale blue gown, and she wore a veil instead of a hat. Her famous song, "Vissi d'Arte," in the second act, she sang partly lying down.

After each act Mme. Jeritza was called before the curtain many times, and the floral tributes were eloquent of the impression made by this great artist.

Princess Helena Victoria occupied the royal box. Over five hundred people were refused admission to the gallery alone.

—Daily Graphic.

JERITZA'S GREAT TRIUMPH

"MOST MEMORABLE FOR YEARS"

SINGING ON THE FLOOR

Strange though it may appear, London opinion still counts for much as regards operatic reputations, and the whole operatic world waited to hear how Jeritza, who has conquered Vienna and New York, would fare in London.

The world will not have long to wait. In "Tosca" last night at Covent Garden Jeritza achieved one of the most memorable triumphs of recent years. Indeed, she was "Tosca," overshadowing everybody and everything.

It is not often we see a beautiful woman on the operatic stage; it is even rarer that we see a beautiful woman who can act, but a woman who in addition to both these qualities sings superbly is a phenomenon indeed!

Jeritza won our affection straight away in the first act by her beautiful voice and the way she used it, but in the second act she carried us all away by the intensity of her passion. I doubt if this famous second act—which is, all things said and done, a little masterpiece—has ever been better done, and her idea of singing "Vissi d'Arte" lying on the floor, instead of on the usual sofa, was very effective. It is hardly necessary to add that she was received with bursts of enthusiasm.

—Daily Express.

MME. JERITZA'S TRIUMPH

Covent Garden's Rapturous Reception of Famous Prima Donna

There was a packed house at the Royal Opera, Covent Garden, last night when the curtain was rung up on Puccini's "Tosca."

Over 400 people were turned away from the amphitheatre alone.

Mme. Jeritza, the Viennese prima donna, now famous in four of the world's capitals, completely captured the hearts of her audience.

Her marvellous voice displays a wonderful range of tone and expression, and her acting was perfect. She received tumultuous applause. Princess Helena Victoria occupied the royal box.

—Daily Mirror.

American Concert Tour Opens October 8 in Montreal

Exclusive Management: METROPOLITAN MUSICAL BUREAU, Aeolian Hall, New York

International Viewpoint on Music Is Advocated for All by John Grolle

It was thirty-three years ago that a movement, full of promise for the cultural life of the country, was inaugurated by the founding in Chicago of Hull House Music School. Since then, the neighborhood music school movement has gained impetus and has spread across the country until now more than eighty such settlements are functioning in cities from Boston to Los Angeles.

A survey of a typical school, the Settlement Music School of Philadelphia under John Grolle, shows the possibilities as well as the significance of the movement. Through this settlement, increasingly large numbers of adults and American-born children of various nationalities are reached. The survey records the participation of 193 Russians, eighty-four Italians, forty-two Americans, twenty-three Negroes, eighteen Poles and smaller numbers of French, Mexican, Ukrainian and other nationalities.

The Settlement is not a charitable organization, Mr. Grolle insists. Many of the students can afford to pay for their musical training, and do; but there is no fixed rate of tuition.

"In the field of personal and educational opportunity," says Mr. Grolle, "the Philadelphia School is offering a chance for individual and group development, as well as definite preparation for professional careers. Its pedagogical program is focused on the development of teachers with an understanding of the interrelationship of social and cultural ethics. A contribution to industry is also made by the training it gives in cultural recreation through music, with its reflex of increased efficiency through mental and physical relaxation, as well as by the bringing out of individuality, personality and leadership.

"Its civic importance lies in the part it plays in developing normal community life through the purposeful employment of leisure time, in the advancement of art in the community, and in quickening imagination in its students and audiences. As a national force, the School aids in building up the music division of the National Federation of Settlements.

"Such a study confirms the belief that, through these centers of culture, a constructive and refining process of incalculable value is being carried on in a field previously unworked. The movement has already proved a pioneer in the development of public school music, and has shown itself peculiarly adapted for discovering and fostering the creative faculty in a large section of the nation's youth. The fundamental idea which this work covers is not so much the making of performers as of teachers!"

Mr. Grolle believes that the all-important need in America today is to prepare teachers to act as executives, as well as performers and pedagogues. He claims that teachers must not only have a thorough training in the historical background of music and be versed in theory, but should understand the social value of art and cultivate a sense of service.

"In a few instances," says Mr. Grolle,



John Grolle, Director of Philadelphia Music School Settlement

"the music settlement has acted as a training center that supplies other schools with teachers who, through actual contact with life, understand the importance of helping the minds of children to expand. It is the aim of the movement gradually to develop training centers in the larger cities for the extension of the work to smaller communities. The teachers who leave our school, I have found, understand music as a vital part of life and not as an abstract art, detached and unnecessary. After all, the real artist's power lies in making people comprehend human nature better through his art."

It is not only possible, Mr. Grolle finds, to obtain a community and national viewpoint, but even an international one. The community represents a little world democracy in the nucleus—sons and daughters of laborers singing with the children of professional and business men.

Mr. Grolle has been active in musical circles of America for many years. Born in Amsterdam in 1880, he came to America at the age of twenty-two, when he became engaged in chamber music development in Philadelphia. He was conductor of the Symphony Club, first violinist in the Philadelphia Orchestra, a concert artist and a violin teacher. In 1910 he retired from the concert field and devoted all his time to the music school settlement movement. He was the organizer of the Curtis Institute of Music, and is at present confining his interests to the Settlement.

Mr. Grolle expects to fulfill a few lecture engagements next season, speaking on the subject of music as a cultural, social and ethical force. In the meantime he is organizing summer social activities which will include swimming, picnics, hikes, dramatics, camping and other activities. H. M. MILLER.

Sousa's Band Off on 25,000-Mile Tour

Lieutenant Commander J. P. Sousa assembled his band of 100 players last week and, after a rehearsal period at

the Fulton Theater in New York, opened one of the longest tours in the career of the veteran bandsman with a concert in Hershey, Pa., on July 4. The schedule calls for 436 concerts, ending in Richmond, Va., on March 6, 1926, and comprising some 25,000 miles. The band will fulfill a week's engagement at the Regina Agricultural Exhibition, beginning on July 27. Its only New York concert will be in the New Mecca Temple on the evening of Oct. 11. The soloists this season will be Marjorie Moody, soprano; John Dolan, cornetist; George Carey, xylophone player, and Harold E. Stephens, saxophone player. The "march king" will include several of his new compositions in his programs.

New York Lyric Trio Formed

An unusual combination of instruments will comprise the New York Lyric Trio which is to broadcast its first concerts from Station WEAJ on July 14 and 28 and on Aug. 11. Flora Adler, harpist, whose Aeolian Hall recital last winter met with the approval of a large audience, is a member of the trio and will be known henceforth as Flora Aldré. Mr. Abbas, 'cellist, has been heard in Paris, London, Berlin, Amsterdam and the Hague, as well as in many of the principal cities of the United States. The third member is Jacques Jacobs, violinist, who has toured South Africa and Australia with Percy Grainger. He has also appeared before King Edward VII, King George V and the Prince of Wales, and assisted in concerts of Adelina Patti.

Members of Metropolitan Orchestra to Receive \$100 Weekly Next Season

An agreement was signed last week by the management of the Metropolitan Opera House and the Musicians' Union whereby the members of the Metropolitan House Orchestra will receive a substantial increase in pay for the next two years, which is the duration of the contract. The agreement, which is similar to the one signed with the symphony orchestras, provides for a scale based on a week of eight performances, bringing the rate to \$100 a week. This is an increase of \$12 over the wages received last season.

WILLOW GROVE HAS SPECIAL PROGRAMS

Début of Grace Leslie Is Feature of Concerts Under Franko

By W. R. Murphy

PHILADELPHIA, July 4.—Grace Leslie, lyric contralto, made her first appearance at Willow Grove last week in the concluding section of the Nahan Franko Orchestra engagement. She scored a great success, which was well deserved. The beauty of her velvety voice and the fine technical finish of her art were remarkable. Miss Leslie sang a wide range of numbers, many of them old favorites and classics, and at each appearance during the week emphasized the success she scored at her début. A typical day's program gave her the aria from "Orfeo," which she invested with warm emotional content, and a Handel number to which she brought the proper classical serenity.

Mr. Franko, during the course of the week, led at times with violin in hand and played a number of solos. One of his early programs included a "Walküre Fantasia," a pot-pourri on "Princess Pat" airs and the Saint-Saëns "Marche Militaire."

The Sunday program had a special soloist in B. Gussikoff, 'cellist of the Philadelphia Orchestra, who revealed excellent talent in "A Southern Rhapsody."

On Thursday a memorial program was given in honor of Victor Herbert. Participants were the Franko Orchestra and Dr. Herbert Tily's Strawbridge and Clothier Chorus, which for many years had given a joint Willow Grove program with the Victor Herbert Orchestra. In addition to many favorite Herbert numbers, there were given "Crossing the Bar," composed by Dr. Tily in memory of Mr. Herbert, and "The Call to Freedom," written by Mr. Herbert and given its initial presentation at Willow Grove with the cooperation of the Strawbridge and Clothier Chorus.



BENNO MOISEIWITSCH

Hailed Throughout the World as One
of the Greatest Living Pianists

writes as follows of the

Mason & Hamlin
Pianos

"The contribution you are making in your peerless Pianos to the cause of art, marks an epoch, I believe, of deep significance."

MASON & HAMLIN CO.

BOSTON—NEW YORK

COLLEGE OF FINE ARTS SYRACUSE UNIVERSITY

900 Students SYRACUSE, N. Y. 42 Instructors

HAROLD L. BUTLER, Dean

Four-year courses in Piano, Voice, Violin, Organ, Composition and Public School Music, leading to the Bachelor's degree

An Endowed Institution

which furnishes to regularly enrolled students first-class instruction in all branches of music at moderate cost.

Two Full Scholarships in String Instruments available for next year.

Dormitory for Women with Practice Piano in Each Room

Five Pipe Organs

Write for Catalog and Illustrated Bulletin

ROSATI GIGLI'S ONLY TEACHER
Circulars Mailed on Request
Vocal Studio: 24 West 59th St.,
New York City Phone Plaza 2875

Stadium Summer Concerts Opened in New York

[Continued from page 1]

Juan," Wagner's "Meistersinger" Prelude and Bach's Air from the Third Suite, for Strings.

The orchestra, as rearranged for the summer events, consists of 110 men, and it is announced that extra musicians will be provided for works that require them. Mr. van Hoogstraten, who concluded his term of service with the regular Philharmonic winter concerts this spring, was welcomed back cordially in his capacity as summer conductor. He will be assisted by three guests this season—Fritz Reiner of the Cincinnati Symphony, Nikolai Sokoloff of the Cleveland Orchestra, and Rudolph Ganz of the St. Louis Symphony—each leading one week's concerts.

The quality of the opening concert was a good omen for those to come. The program had its meed of color and variety, and the men played conscientiously, if not always inspiredly. Long association of a majority of the members of the orchestra had much to do in securing an impressive ensemble—a factor which is rarely attained at the debut of heterogeneous group of players, however fine.

A Colorful Program

Opening the concert with the "Meistersinger" Prelude of Wagner, Mr. van Hoogstraten built up its contrapuntal structure with considerable care. The work is, of course, one of the mainstays of any repertoire. Nevertheless, it is a work for a master-builder, and on this occasion some of the festive pomp of the music escaped under the militant, and somewhat angular, beat of the leader.

"Don Juan" brought some very fine playing from the string choirs—which indeed could be equalled with difficulty in any orchestra—and the lyric episodes in which the archphilanderer's better genius rules were played with haunting charm. The Straussian tempests and the gruesome finale were effectively achieved, though at times, with somewhat too great deliberation.

The new summer concertmaster, Hans Lange—who occupies the second desk in the winter series—played his several solo passages with fine, incisive tone.

The Rimsky work, fascinatingly scored, in which brass and percussion beat in processional rhythm against the strings, was played with a surety that showed the results of careful rehearsal. This evocation of a Slavic festival day, with its liturgical solemnity and barbaric timbres, is one to intrigue the imagination. Somewhat long drawn out, perhaps, it is yet a work that deserves greater popularity in symphonic programs. Mr. van Hoogstraten and the men had especially cordial applause at the close. Certainly, several solo players deserved praise for their achievement of their parts.

Mr. Lewisohn's Address

When after the intermission, the venerable Mr. Lewisohn was escorted to the front of the platform, the audience rose and applauded him for several minutes. He said in part:

"When about twelve years ago I gave the Stadium to the City College, I had in mind the great importance attached to free education and the great opportunity given to the people of this city

by this college. About eight years ago it occurred to me that another feature might be added to the benefits to be derived from the Stadium—namely, the giving of high class summer concerts.

"I regard it as a great privilege to be able to render this service to the people of New York. I hope these concerts will continue to be successful, give pleasure, recreation and education to large and intelligent audiences who appreciate the best quality of music and will continue to add to the attractiveness of New York for those who remain in the city during the summer."

Mr. Lewisohn announced the conductors for the season, applause greeting mention of the name of Mr. van Hoogstraten. He said that Lawrence Gilman would write the program notes, the programs to be provided free.

The concluding half of the program brought a suave performance of the Bach air by the string choir, led by Mr. Lange. This superb, if thrice-familiar, music brought the heartiest applause of the evening from the stands.

The Tchaikovsky symphony, with its recurring motif of gloom, was begun at almost a snail's pace. The lyric themes had their usual instrumental glow as performed on this occasion, and in general the concluding movement reached notably high points, if the slow section suffered from some retardation. That the conductor inclined occasionally to sentimentalize over his material can hardly be held against him—with melodies which plunge so deeply into the bath of sensibility.

The reading was one, all in all, to send the audience home in a mood of pleasant exaltation, and there were several recalls for the conductor at the close.

R. M. K.

SUMMER SCHOOL OPENS

Cleveland Institute Has Special Attractions for Summer Courses

CLEVELAND, July 4.—The summer school at the Cleveland Institute of Music opened on Monday, June 22, with 200 students. An unusually varied and interesting program includes lectures, recitals and other events to supplement class work. The second Monday of the session was celebrated with an informal reception and tea with Mrs. Franklyn B. Sanders, acting director, and several of the faculty, as hostesses.

The first of three faculty recitals was announced for July 8, with Charlotte de Muth William, Dorothy Price and Ruth Edwards participating. John Peirce, baritone and head of the voice department, will be soloist at the second, on July 15, and Beryl Rubinstein and André de Ribaupierre will give a sonata recital at the last concert of the summer session on July 29.

In addition to these faculty concerts, two lecture-recitals are arranged. "The Violoncello and its Literature" is the subject, and the lectures will be given by Victor de Gomez, head of the cello department. The lectures will be given on July 13 and 27.

Daughter Is Born to Mr. and Mrs. Corradetti

Mr. and Mrs. Ferruccio Corradetti have announced the birth of a daughter at their home in Malverne, L. I., on June 17. The child has been named Fiora Itala Rosa. Mr. Corradetti, who formerly sang in opera in Italy, teaches singing in New York.

Each Pupil Presents New Problems in Vocal Studio, Says Hanna Butler

CHICAGO, July 4.—It is well known that great musicians are constantly at work to perfect a technic which seems to the ordinary audience already complete. According to Hanna Butler, soprano and teacher of singing, it is as necessary for the teacher as for the artist to remain alert and in search of new means and devices of imparting knowledge.

Mme. Butler's wide experience in teaching has, she says, brought her as ample an understanding of the human voice as it has afforded her new approaches to the delicate and always varying task of pedagogy. She has found that each pupil presents a different problem, and from each pupil, consequently, she has learned new methods of teaching.

She is, in other words, a student of the art of teaching, forever in search of new details by which the entire scope of her profession may become clearer, and always happy to find new means of preparing the progress of her pupils to open up before them in a smooth, well considered and seemingly natural way.

The fundamental principle in Mme. Butler's teaching, as it has been clarified in successful work with a number of students, is that the musical side of singing is both the most important and the most seldom emphasized phase of the voice student's work. She insists upon such technical matters as clearness of rhythm, beauty of phrasing and intensive knowledge of the voice before a wide latitude of "expression" is permitted. These fundamentals she calls—"the mathematics of singing." They are the basis of all her work, both as a placer of voices and as a coach.

Mme. Butler believes vocalises are to

a large extent superfluous. Scales, fifths, thirds and arpeggios she believes to be sufficient for the pupil. For the rest, she holds that classic examples of song are far more valuable as working material than vocalises. Yet these songs and arias are used in the manner of vocalises.

One of the most significant features of Mme. Butler's work is the use of a light and pliable sound, which she insists is "not a musical tone, but a noise." This she develops through a series of exercises she has evolved in the solution of the individual difficulties encountered by various pupils. She is interested to discover that Feodor Chaliapin speaks of some of the exercises currently in use in her studio as those which he uses. In certain of these exercises she demands the use of consonants, and these she perfects before attacking the problem of vowels, which she has found require so much more delicate coordination.

In this way Mme. Butler aims to solve one problem at a time, so that a student's growth may be natural, simple and practically unconscious, and of a sort where a number of problems need not be attacked at the same time.

"In learning to sing," she says, "it is not possible to think of a great many things at once. Therefore, one by one, things must become automatic. After the tone is settled, phrasing may be polished. Then comes finish. But each of these tasks is filled with small details which must be attended to slowly, and in careful order."

Expression and finish she holds to be really foundational phases of singing. One cannot put expressive singing upon a slovenly foundation and be a musician. It is on this account, says Mme. Butler, that young singers must be careful in choosing their first teachers.

EUGENE STINSON.



SILVIO SCIONTI

Distinguished Pianist Pedagogue

in company with the great pianists of today finds only in the Chickering piano that perfection of tone so necessary to complete artistic success

ERNESTINE SCHUMANN HEINK

Exclusive Management, S. HUOK, Inc., Aeolian Hall, New York
STEINWAY PIANO
VICTOR RECORDS
KATHERINE HOFFMAN, Accompanist
FLORENCE HARDEMAN, Violinist



DONALD THAYER

American Barytone

"Perfect voice production and profound culture."
—L'IMPERO—ROME, ITALY.

Management
R. E. JOHNSTON
1451 Broadway
New York City

MARIE ROEMAET

DISTINGUISHED
'CELLIST
CONCERTS—RECITALS
Management DANIEL MAYER
Aeolian Hall, New York

Growth of Prosperity Is Good Omen for New Season, N. Y. Managers State

[Continued from page 1]

smaller one must compromise on programs.

The Northeast, Middle West and East are prosperous. Conditions in the South are improving, but this region is still rather behind in the support of music. States like Oklahoma and Kansas have fallen off, according to one opinion, because of local agitations against artists of foreign name or birth.

The decrease in individual courses has been counterbalanced by the growth in university courses and the steady work done by the women's music clubs.

Howard Taylor of Concert Management Arthur Judson is optimistic and points to the fact that business for them is twenty-two per cent better than it was at the same time last year.

"We divide the country into as many sections, with individual representatives, as business justifies," explains Mr. Taylor. "You can see for yourself just about how conditions are when I tell you that we have six sections in the Northeast and five in the Middle West to only three in the whole South. However, the South has always been more indifferent musically than any other part of the United States. Though I believe that even there the proper methods will bring the desired results. There is no place, you know, that will not support a music course if it is properly organized and presented."

Looking to Future

"We are doing better business this year than last, despite the fact that we have lost a considerable number of dates due to our policy of operating on the basis of business rather than personality. But that doesn't worry us. Music has too long been handled like a circus. And we feel that it is time to reorganize for the sake of the future. If everyone who came here to book an artist saw Mr. Judson personally, as he would like to, we would have more dates than we have now. But Mr. Judson is too busy to see everyone and wishes his business to be carried on as an organization, not as an individual affair."

"You see, we prefer to call ourselves 'booking agents' rather than managers. We don't 'manage' anyone. We sell to the best of our ability what we think has a market value. We are not building careers or pushing particular individuals into the limelight. Of course, it is an undoubted source of satisfaction when an organization like the New York String Quartet has fifty dates for one season, much more satisfaction than the fact that the Rethberg tour has booked so well. Because Rethberg represents a perennial demand for the big vocal artist. Whereas chamber music is an indication of musical progress. Only those who have passed through a succession of musical stages enjoy and appreciate chamber music. Therefore the quartet's booking is a promise for the future."

"Another hopeful sign is the fact that financial conditions in Europe are so far stabilized that artists can afford to divide their activities between here and abroad, instead of concentrating all their attention on this country, as has been the case recently. In fact, we advise many of our artists to stay abroad for a year and alternate between this side of the water and the Continent. That relieves the crowding here and makes conditions easier for everyone."

"A great many individual bureaus failed during the past few years because of the over-optimism of their managers."

"As a result we now refuse to sell the local managers without having first investigated local conditions, the hall capacity and the budget available. The man with a \$10,000 capacity for a course of concerts immediately feels the urge to invest \$8,000 of that in artists. We gently but firmly cut that figure in half and sell him artists he can afford. It means less profit to us this year. But in the end it pays. Because the man who is over-optimistic this year is out of the business next, whereas the manager who makes money on his course will come back to us next season and the season after for our artists."

"Though individual courses have decreased in number, there has been a growth of university courses which is encouraging. As budgets in such cases are usually limited, they afford a chance for the medium-priced artist. The music clubs, too, throughout the country are holding their own, despite many fiascos last year. The demand is still for foreign names. That is a form of artistic snobbery which America will take a long time to lose. However, there is no doubt but that the country is becoming more and more music-conscious. Every community is potentially musical, and if the New York manager would co-operate with the local manager and give him facts and advice, and not bluff, there would be no reason to fear for the future of the concert industry in America."

The Loudon Charlton management reports normal conditions from the results of June bookings. It is felt in this office that it is too early as yet really to judge in what direction the pendulum will swing. There is always the lurking danger of a strike or epidemic. Then, too, many of the clubs and independent concert courses are waiting until September before engaging artists.

Normal Conditions

Mr. Charlton, who has just returned from an extensive booking tour, found particularly good conditions in Canada and the Northwest. The crops, owing to timely rains, are very good, and Canadian wheat is expected to touch a high level. Predictions are for a 350,000,000 bushel crop. Although it seems a far cry from crops to concerts, it is nevertheless true that the prosperity of the farmer means general business prosperity and ready money for spending. Conditions for music are most favorable in the Northwest and the interest throughout this section of the country is on the increase. Despite his optimism, Mr. Charlton noted a perceptible tendency on the part of the local manager toward conservatism in buying, due to so many failures in the past few seasons.

The same conservative tendency is noted by the Bogue-Laberge management, although bookings in that office point to a prosperous season.

"The usual situation still prevails, however," says Mrs. Betts of that organization. "The public still buys names and not music. There are communities whose knowledge of artists is limited to names like Jeritza, McCormack and Chaliapin. Some local managers do not even subscribe to the music papers and are absolutely uninformed as to the most obvious facts and persons of their business."

"I found on the road that club women

in the past season seem to have had a smaller deficit than usual, in some cases none at all. That means that they are going ahead for next year with confidence. So far as the American artist is concerned, the public as a rule will be patriotic to the extent of \$500 or \$600 only. But when it comes to buying a high-priced attraction, the choice usually falls on the foreigner."

Stars Always Attract

Mr. Evans of Evans & Salter says that it is more difficult for him to judge conditions than for some managers, since they handled only stellar artists. It is his experience that there is not so much variation in business from year to year for the established artist as for the medium class musician.

"No matter how hard times are," explains Mr. Evans, "the public will always scrape up enough money to hear Galli-Curci, Rachmaninoff or Kreisler. It is the little fellow who suffers when there is a financial depression. However, I think each year has its particular demand. For instance, Josef Lhevinne is very much more heavily booked this year than last, and I hear this is the case with other well-known pianists. Last season did not happen to be a piano year, just as some seasons are hard on violinists. The singers suffer the least from public caprice, as sopranos and tenors hold a fixed place in the popular affection, it seems."

"Business shows a five per cent increase over last year," is the information offered by Mr. Levine of Daniel Mayer's offices. "As a matter of fact, the increase is actually larger, since the Denishawns, who ordinarily fill a half dozen engagements a week, will not be in America this winter. But even without them we find bookings heavier than at the same time last year. The tendency, if there is any, is toward spectacular and group attractions, rather than the straight recital. The slogan is 'fewer and better concerts.' Public taste seems to be improving. An artist, if he or she is of a high standard, can offer the public a program of the very best and it will be accepted and applauded."

At Haensel & Jones, Mr. Parmelee says the musical outlook is much the same as usual, although, because of competition and an overcrowded market, it is becoming more and more difficult to sell an artist. But as proof that any section can be made to pay, if the proper tactics are used, Mr. Parmelee points to the fact that they have done more business in the South for 1925-26 than ever before, simply because they have taken the trouble to have a special man cover that particular area very carefully.

Courses Dropped

A questionnaire sent out this spring by the Wolfsohn Bureau, according to Mr. Adams, revealed the fact that seventy concert courses which had been established for over five years had been dropped. To counterbalance this, about thirty new ones were promised for next year. A basic reason for this, says Mr. Adams, is the inflation of concert prices. The only way to avoid charging too much for recitals without at the same time losing money is to run a course. The series of courses at a nominal fee which

the Wolfsohn Bureau is establishing throughout the country as a result of the success of its Carnegie Hall experiment is the kind of thing which will help stabilize concert conditions, according to Mr. Adams, who adds that, although not pessimistic about the coming season, he doubts that it will be very much more profitable than that of 1924-25.

Conditions are slowly improving and the public taste with them, is the verdict of George Engles.

"We have been fed an overdose of ice cream and cake for years, too much 'popular' music, and now there is a demand for a better type of entertainment," he says. "The radio, I believe, is partly responsible for this. I do not know that the radio actually helps the concert business, but I don't think it hurts it very much and it certainly serves a valuable purpose in arousing the public's interest in music. My personal experience and general observation lead me to believe that the concert business is now on a firm business foundation and that we have every cause to be optimistic."

Evelyn Hopper is not of the same opinion. "If carload shippings, which represent a record of sales all over the country, have not increased a bit since last year, how do you expect music conditions to have improved?" she asks. "Though some sections of the country are heavily booked for the fall and winter, in general the music situation reflects the general business tendency. The radio, too, has done its share to hurt the concert industry. Not that we can object. After all, the radio is a remarkable thing and marks progress. You can't stop progress. But inevitably the music business must be adjusted to meet changing conditions. Today concert giving in the United States is managed just about the way it was a decade and two decades ago. Until it is altered to meet the needs and desires of the present, it will never be restored to what it should be. How that is to be accomplished I do not know. But at least I am alive enough to be aware of the fact that I am living in a fast moving world—and to know that music, as well as everything else, must change with it."

Mrs. C. S. J. Girard Leaves Music Division of Library of Congress

WASHINGTON, July 8.—Mrs. Charlotte S. J. Girard, for eighteen years an assistant in the Music Division of the Congressional Library, has resigned her position and will leave for Europe within a few weeks. Mrs. Girard, who is regarded as one of the best-informed music historians in the United States, was born in Munich. As a child, she studied the piano and grew up in a musical atmosphere. Relatives of Frank and Walter Damrosch, who lived in Munich, were among the intimate friends of her family. Mrs. Girard is widely known among the thousands of visitors to the Music Division, to whom she has been of great assistance.

ALFRED T. MARKS.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

BONCI

VOCAL STUDIO

HOTEL MAJESTIC, NEW YORK

KNABE PIANO

Phone Endicott 1900

New England CONSERVATORY OF MUSIC

George W. Chadwick
Director

BOSTON, MASS.

Established 1867

Year Opens
September 17, 1925

Pianoforte, Voice, Organ, Violin, Violoncello and all other Orchestral Instruments; Composition, Harmony, History of Music, Theory, Solfege, Diction, Chorus, Choir Training, Ensemble for Strings, Woodwind and Brass.

Department of Public School Music
A three year course leading to Conservatory Diploma.

English, Languages, Psychology and Education.

Degrees of Bachelor of Music and Bachelor of School Music, Granted

Operatic Department

Dramatic Department

Orchestra of Eighty-five

Free Privileges

of lectures, concerts and recitals, the opportunities of ensemble practise and appearing before audiences with orchestral accompaniment.

Dormitories for women students.

Address RALPH L. FLANDERS
General Manager

Concert Management

Mollie Croucher
1425 Broadway
New York

GRACE YEAGER

MEZZO-SOPRANO

CONCERTS
RECITALS
OPERAS

Scriabin as Innovator: an Anniversary Estimate

THE tenth anniversary of the death of Alexander Scriabin, occurring this year, was the occasion of numerous commemorative concerts of his works in various European capitals. In the United States, among other organizations, the Boston Symphony, under its Slavic leader, Serge Koussevitzky, performed the composer's "Prometheus," with the aid of the Boston Cecilia Society. A retrospect of the composer's life, called forth by the anniversary, is here contributed to MUSICAL AMERICA by A. Goldenweiser, of Moscow, a well-known musicologist.—Editorial Note.

By A. GOLDENWEISER

TEN years have passed since the death of Scriabin—a period in which there has been sufficient time even for our rapidly moving revolutionary time to sum up to some extent the art legacy of the late composer. As a rule, around innovations in any branch of art there ensues during their lifetime an impassioned debate among a few fanatical admirers and friends, and a great multitude of opponents. In the long run it is time alone that decides whether the former or the latter is right.

It often happens that both sides prove right, and the artist in question did not deserve such bitter strife, having played a fairly modest historical rôle in the development of his art, to be subsequently more and more consigned to oblivion.

In regard to Scriabin, we may say without fear of contradiction that he in no way belonged to the last category. The judgment of history, already recorded in the case of Scriabin, has unreservedly allocated to him a place in the first ranks of the musical Olympus.

Let us try, so far as space will permit in this short article, to examine the part

played by Scriabin in the development of the musical art.

That Scriabin is a rebel-composer, who overthrows all the dogmatic foundations of the musical art of the past, such is the fallacious current definition of his creative work.

Nothing can be farther from the truth than this definition. Scriabin belonged to the type of innovators—perhaps the only valuable one—who were perfect masters of the technical achievements of that very past which they wanted to overcome. These master-innovators should be decidedly distinguished from the so-called "modernists," who have chosen the easiest way of overcoming technical difficulties by ignoring them, by denying the technical achievements of their predecessors simply because they lack the desire, or rather the ability to master them.

Scriabin, besides being a master in the full sense of the term, did not carry his innovations into all the branches of musical creative work. The form of his compositions is distinguished by laconic conciseness, almost primitive simplicity, and by a "squareness" which at times becomes almost a defect. His voice-conducting, even in the harmonically most complex compositions is distinguished by exquisite perfection and pedantic purity.

A Vulnerable Point

Scriabin's instrumentation does not present any new discoveries and conquests. It rather constitutes his vulnerable point, his "Heel of Achilles," as, side by side with wonderful moments (e.g., the concluding passage in his "Poem of Ecstasy"), there occur episodes in which his mastery, usually so high, fails him.

What then were the realms in which Scriabin manifested himself as innovator, raising such bitter strife and creating even during his lifetime such a great number of followers, imitators and epigones, which does not diminish even today?

Scriabin first of all started as though from the piano style of Chopin, and partly (in an infinitely less degree) of Liszt. But at an early stage in his career (e.g., in his Etudes Op. 8), he became the creator of a unique and highly interesting piano style, which at first repelled many executants from his compositions, but whose influence today is felt in one



Alexander Scriabin

way or another by nearly all who write for the piano.

The analysis of Scriabin's piano style might serve as the subject for a special study. Without going here into this analysis, I shall only say that the best piano compositions of Scriabin's first and middle periods have already become classical in the literature, in the best sense of the term.

A Harmonic Giant

However, the main turning, the main "revolution," produced by Scriabin, was in the domain of harmony. In this respect Scriabin in the last eight or ten years of his life traversed a long and daring path in extending the harmonic combinations of musical art.

The theoretical postulates by which Scriabin and some of his followers tried during his lifetime to "explain" these new achievements in harmony were freighted with many strained arguments and random assertions. But the main thing is not the theory—it always trails after the accomplishment, thank goodness!—but the fact that Scriabin's harmonizing by itself has triumphed, and

nowadays it would be ridiculous to raise the question of its right to existence.

Suffice it to point out that Scriabin, daring innovator that he was, was somewhat by nature inclined to scholastic schematization. In the period of "Prometheus" and of the Seventh Sonata and kindred compositions, he attempted to limit the whole of his harmonic tissue, exclusively to the modification of a single chord.

The "Aesthetic Mistake"

This idea, of course, was a big aesthetic mistake, which Scriabin, guided by his artistic instinct, began to discard more and more appreciably towards the end of his life. The Ninth and particularly the Tenth Sonata constitute the most valuable attempts at finding a synthesis between the new chords and the "old" language of harmony.

Scriabin himself dreamed of another, higher rôle: not as a composer, not as the author of this or that musical composition, he believed, or rather wanted to believe in his own destiny to become a Messiah. He conceived himself as called upon, through the path of mystery, to arrive at a certain ecstasy which was to regenerate the whole race upon a new "plan," as though ushering in a new era, to reincarnate humanity into a new race for new "involutions" and "evolutions," and finally, for a new ecstasy.

This mystical phantasmagoria, which engaged Scriabin throughout nearly his whole life, and which converted this life into an incessantly burning flame, led him to the idea of the synthesis of the arts.

As a first stage towards the realization of this, he began his "Preliminary Action," but death carried off this remarkable artist in the middle of his work. The poetical text of "Preliminary Action" was nearly completed; but the music, which had frequently been played in fragments by Scriabin to his friends, has reached us only in the shape of very short and quite incomplete bits, which cannot give any idea of the grand plan conceived by the composer.

On the day of the tenth anniversary of his death—April 27 last—the world, nevertheless, confidently honored Scriabin's memory as not only one of the greatest composers of Russia, but also as one of the most noted creators in modern musical art in any country.

SEES FOLK-LORE AS A SAVIOR OF MUSIC

Return to National Idioms
Noted in Many Lands
Says Henri Collet

Folk-art has proved a savior of modern music and has led it back to secure paths after it had reached the acme of elaborate development in Wagner and his followers, according to Henri Collet, writing in *Le Ménestrel*.

"After Wagner, apostle of the fusion of arts," says the writer, "after César Franck and his dignified architecture as of some cathedral, music found itself in an *impasse*. Then came Debussy, the emancipator, who was, however, so much a purely individualistic genius that no one could think of imitating him without peril."

If Debussy was his own most distinguished "follower," his example at least served to lead French composers back to national traditions, the writer believes. His heyday corresponded with the movement in Russia which had Moussorgsky as its most notable nationalist figure. "Boris" and "Pelléas," the writer believes, were a type of work that were

in their related spirit "truly revelations to the musicians of all countries."

To this influence of folk-music the writer attributes the reawakening in several countries of the national spirit. Spain, Italy, Great Britain, Czechoslovakia, Poland, Hungary, even Greece, have felt the impetus of the new movement.

"Today," the writer says, "it appears no longer possible to specialize, and the most modern musician is he who knows how to conform to the modal, melodic, harmonic and orchestral traditions of his race." The return to folk-lore marks the revival of the pre-classic traditions, in the opinion of the writer.

First State Diploma in Music Awarded to Mount Vernon Student

MOUNT VERNON, N. Y., July 4.—A feature of the commencement exercises held in the High School Auditorium recently was the presentation of the first State diploma in music to Marion Miller, violinist, whose average in music regents' examinations throughout her course was ninety-nine and three-quarters per cent. This included credit in outside practice

under the auspices of David Talmage. Miss Miller will continue her study of violin at the Talmage Studio of Music and will also take courses at the Damosch Institute of Musical Art. Besides her music diploma, she received a prize as music valedictorian. Her graduation solo was David's Scherzo and Andante Capriccioso. The orchestra, under Emil Nielsen, also contributed several numbers to the program.

Lodi Society Presents "Saint Paul"

LODI, CAL., July 3.—The Lodi Oratorio Society recently gave a performance of Mendelssohn's Oratorio "Saint Paul" in the High School Auditorium, under J. E. Fuerbringer. Soloists included May Clark Burns, soprano; Robert Saxe, tenor; Blanche Hamilton Fox, contralto, and Charles M. Dennis, baritone. Oscar Erpenstein, pianist, and William Meeske, organist, played the accompaniments.

William Simmons, baritone, was the soloist in a recent special program at the First Methodist Church in Stanford, Conn. He sang "The Trumpeter" by Dix, "There Is No Death" by O'Hara and a song by De Koven.

D. H. Ezerman Gives Program at Opening of Beechwood School

JENKINTOWN, PA., July 3.—D. H. Ezerman opened the third summer normal school of the Progressive Series Teachers at the Beechwood School with a brilliantly executed program on the evening of June 29. Mr. Ezerman was in fine form and played Franck's Prelude, Choral and Fugue, numbers by Ravel and Debussy, and a group of three numbers by Chopin, including the Ballade in F Minor and the Fantasie, Op. 49.

Guy Maier Plays in California

Guy Maier recently fulfilled a two weeks' engagement at the University of California in Berkeley. In addition to six lectures, he gave concerts for young people at the University in San Francisco, in Stockton and Oakland. He will spend the summer with his family in Fall River, Mass.

Claire Dux, soprano, who is now singing in Europe, will return to this country in July for a brief visit with friends. She will be heard in Europe again in the fall and will not sing again in America before next January.

Forwarding Address
Care Musical
America
501 Fifth Ave.
New York

Frederick Gunster
TENOR

Southern
Representative
Southern Musical
Bureau
Atlanta, Ga.

DR. WILLIAM C. CARL

INSTRUCTOR OF MANY PROMINENT ORGANISTS
DIRECTOR OF THE GUILMANT ORGAN SCHOOL

Write for Catalog.

17 EAST ELEVENTH STREET

NEW YORK CITY

LOUISE HUNTER

SOPRANO

Metropolitan Opera Company

Address—BENNETT CHAPPLE, Personal Representative
174 West 73rd Street, New York City

ITALY'S COMPOSERS SPEND ACTIVE YEAR

Nice Hears Alfano Work—Other Compositions Soon to Have Premieres

ROME, June 27.—In addition to major operatic works by Giordano, Zandonai and Lualdi which have been accorded premieres this season, the composers of Italy are at present producing works which may prove of interest.

Franco Alfano, whose "Sakuntala" created attention several seasons ago, has produced an opera, "Resurrection," based on Tolstoy's drama. This work had its premiere at the Nice Municipal Casino recently and won a considerable success. Rich and colorful orchestration and pronounced melodic elements combine to make the score interesting.

Alfano has recently completed a Sonata for 'cello and piano.

Other native musicians now at work on new compositions include Alfredo Casella, who is devoting his time to a Partita for piano and small orchestra, following the trend back to the classic forms which was noticeable in the recent festival of the International Society for Contemporary Music at Prague.

Rieti, whose work was heard at that festival, has completed three short piano compositions for four hands and is now

at work on a Concerto for several instruments.

Pizzetti has only recently finished a Trio for piano, violin and 'cello. Labroca, whose work is less well known in America, is engaged on a Sinfonia for chamber orchestra. These works will be given early hearings, and some will probably soon find their way to America.

Cincinnati Audiences Applaud Recitals by Pupils

CINCINNATI, July 4.—Charles J. Young presented his pupils in an ensemble program, consisting of piano and vocal numbers. Dr. Karol Lisznewski of the Cincinnati Conservatory presented Edward Imbus, Jr., in a recital on June 15, when he played an exacting program. Charles Stokes, a pupil of Peter Froelich, violinist of the Conservatory, gave an interesting program with Genevieve Goodman. A Sonata by Grieg was a feature of this recital.

PHILIP WERTHNER.

Montrose Association Passes 100th Milestone

MONTROSE, PA., July 4.—The Bridge-water Baptist Association celebrated its 100th anniversary in the Baptist Church here recently. Artists from Hallstead and Susquehanna furnished a unique musical program on the first day. The local choir, under Rev. George Apel, sang on the second day and a hymn recital, with numbers by the Montrose Choir, concluded the three day festival.

William Beller, Winner in Federation's Piano Contest, Praises Plan



William Beller, Pianist

CHICAGO, July 4.—William Beller, national prize-winner in piano playing at the contest held by the National Federation of Music Clubs, in Portland, Ore., has returned to Chicago.

Speaking of the competition, Mr. Beller said, "The contest was a stiff battle, so far as the piano contestants were concerned. A large percentage of the players were from the East, and were of such caliber that I should not have felt discredited if I had been defeated by them.

"We were subjected to the severest kind of a test. First, we played the first movement of Beethoven's 'Appassionata' Sonata. The six highest then played the first movement of the MacDowell 'Tragic' Sonata. Next four of us were chosen to play a Chopin nocturne and a modern piece of our own choosing. Out of this number two of us were chosen for the finals, Rosetta S. French of Philadelphia and myself. At the final contest, we again played the same numbers.

"I was impressed during the whole contest by the fact that E. H. Wilcox of Iowa City, who managed it, had definitely thought out and arranged every detail. Surely the National Federation could not find a more able man to carry out its wonderful plan for helping young American artists.

"The decision came as a surprise to me, and I am immensely grateful for the honor and all that goes with it.

"I cannot let this opportunity pass without saying how indebted I am to my teacher, Howard Wells of Chicago. I

consider such lessons as those I have had with him priceless. I know that my playing has been put on a new basis by him, which enabled me to give the best there was in me. One of the leading piano teachers of Chicago said that my playing had developed so remarkably under Mr. Wells' training that he felt justified in saying such teaching appeared but once in a generation."

MUSIC IN SACRAMENTO

Teachers' Association Give Studio Program with Success

SACRAMENTO, July 3.—The Music Teachers' Association gave an entertaining program in the Pease Studios recently. Luella Trowe spoke on "Glass Lessons for Children"; and a trio, composed of Mildred Cason, violinist; Florence Luithicum, pianist, and Ruth Pepper, organist, gave Du Bois' "Meditation and Prayer."

Ruth Pepper also contributed three solos, including Vierne's "Communion," Bonnet's "Romance Sans Paroles" and Ole Bull's "Norwegian Air." Pauline Ireland and Edward Pease then gave Beethoven's "When Twilight Weaves Her Gentle Spell." A quartet played the Bach-Gounod Ave Maria. The former trio, with the addition of Mary Lewis, 'cellist, comprised the ensemble.

The climax of the program came when Mrs. Thomas, coloratura soprano, formerly Gertrude Auld Carly of Sacramento, gave three songs. These included "Long, Long Ago," Dalcroze's "The Mirror," and Blair-Fairchild's "A Memory." Mrs. Thomas left Sacramento several years ago for study and professional appearances in Europe and recently returned to visit her home city for a few days.

Lawrence Lambert Active in San Diego

SAN DIEGO, CAL., July 4.—Lawrence A. Lambert, baritone, has augmented his activities to include the ownership of the San Diego Conservatory. With the faculty of the conservatory, Mr. and Mrs. Lambert recently gave an informal reception and musicale. Over 300 students are in attendance this year. Mr. Lawrence was heard in recital recently in the Spreckels Theater, assisted by Geoffrey O'Hara, composer and pianist; Russell J. Keeney, violinist; Kathryn Thompson, harpist, and Florence Schinkel Gray, pianist.

Lucie Westen Applauded in Song Recital in Los Angeles

LOS ANGELES, July 3.—Lucie Westen, soprano of the Chicago Civic Opera Company, gave a successful recital in the Philharmonic Auditorium recently. She showed taste and musicianship in the choice of her numbers and a lyric voice of unusual beauty. Miss Westen is a pupil of Oscar Saenger of New York.

AUBURN, ME., July 4.—Alphonse W. Cote, leader of the choir in the St. Louis Church, recently gave, with a chorus of sixty, "The Chimes of Normandy." The chorus also visited Biddeford, where the opera was presented.



Fleta

METROPOLITAN OPERA COMPANY



Elisabeth

Rothberg

SOPRANO

METROPOLITAN OPERA COMPANY

BRUNSWICK RECORDS

Concert Management
ARTHUR JUDSON
Flak Bldg. New York Packard Bldg. Philadelphia

HARDMAN PIANO

JOHN McCORMACK

EDWIN SCHNEIDER, Accompanist

Direction
D. F. McSWEENEY
565 Fifth Avenue
NEW YORK
Steinway Piano

PROSCHOWSKY

Author of "THE WAY TO SING"
Published by O. C. Birchard & Co., Boston, Mass.
STUDIO: 74 Riverside Drive, New York
Telephone Bndicott 0189

"It is with a feeling of great satisfaction that I commend to you those artists and students who seek the truth in singing—the beautiful and lasting art of 'Bel-Canto.'"

Gratefully yours,

GALLI-CURCI



ROSA PONSELLE

Exclusive Management

National Concerts, Inc., 1451 Broadway, New York City
VICTOR RECORDS KNABE PIANO

 <h2>GALLI-CURCI</h2> <p>Homer Samuels Pianist Manuel Berenguer Flutist Victor Records Steinway Piano</p>	<p>Management Evans & Salter 527 Fifth Ave New York</p>
 <h2>SCHIPA</h2> <p>José Echeniz Pianist Victor Records Mason & Hamlin Piano</p>	
 <h2>LHEVINNE</h2> <p>Amico Records Chickering Piano</p>	
 <h2>SEDANO</h2> <p>Steinway Piano</p>	
 <h2>TIBBETT</h2> <p>Steinway Piano</p>	

WEEKLY SURVEY OF EUROPE'S MUSIC

Jeritza, Rethberg and Dal Monte Make Debuts at First Week of Italian Opera in Covent Garden



Four Sopranos of International Reputation Who Made Their Début at Covent Garden During the First Week of the Italian Opera Season. From Left to Right Are Elizabeth Rethberg, Dresden Singer, Who Made Her First Appearance in "Aida;" Maria Jeritza, Viennese Prima Donna Who Chose Her Famous "Tosca" for Her Début; Marguerite Sheridan, Who Returned to Britain in "Madama Butterfly," and Toti Dal Monte of La Scala, Who Was Heard in "Lucia"

LONDON, June 20.—The second and Italianate phase of the opera season at Covent Garden began last Monday. In the course of the week three distinguished sopranos were introduced to the London public and the return of a native singer was effected. On Monday Toti Dal Monte sang the title rôle in "Lucia di Lammermoor." On Tuesday Maria Jeritza, long awaited here, made her début in an opera she has made her own, "Tosca." Wednesday brought Marguerite Sheridan, fresh from La Scala successes, back to Britain in "Madama Butterfly." On Thursday the Dresden prima donna, Elizabeth Rethberg, appeared in "Aida." Friday Mme. Dal Monte was heard again as *Rosina* in the "Barber of Seville."

With such stellar attractions in the leading rôles, the only adequate support of most of the other members of the various casts was the more noticeable, as were the slipshod orchestral accompaniments. The latter, it is hoped, will improve as the days go on. But, after all, the repertoire of the first week, at least, had been chosen to show off the particular virtues of individual artists, a reversal of the normal plan by which singers are chosen for their suitability to the desired repertoire. From that point of view, the opening performances were a huge and unqualified success.

Mme. Dal Monte was liberally applauded by her audience on Monday, particularly after the eagerly awaited Mad Scene, when she reached the climax of her vocal display and indulged in musical pyrotechnics to everyone's delight. The *Enrico* of the evening was Ernesto Badini, the *Edgardo* Dino Borgioli, and the conductor Antonino Votto. But without Mme. Dal Monte the performance would have had little reason.

Jeritza's Triumph

The début of Mme. Jeritza was hailed as a triumph. London, waiting for years to see and hear the blonde Viennese soprano, fought for the privilege of being present at her first appearance and, having come, was completely conquered. Visually, she was lovely to look upon. Dramatically, she made the story of "Tosca" more vivid than even Puccini probably imagined it could be. Vocally, her rich voice was unforgettable.

The "Vissi d'arte" aria sung, lying on the floor, which created a sensation when first witnessed in New York, caused a similar stir here. Those, however, who had seen Antonio Scotti at the Metropolitan play up so magnificently to the soprano regretted that the rôle of *Scarpia* was left in the rather undramatic hands of Benvenuto Franci. Arnoldo Lindi as *Cavaradossi* was vocally effective but histrionically a rather uninspired lover. Sergio Failoni conducted.

The reappearance of Miss Sheridan, Irish soprano, was in some ways an introduction, too, since she comes back with a style ripened by experience and with the glamor of her Italian successes. She sang the music of *Butterfly* well and her characterization, if not Japanese, had a human quality that was moving. She was assisted by Ulysses Lappas as *Pinkerton*, Ernesto Badini as *Sharpless*, and Jane Bourguignon as *Suzuki*. Mr. Failoni again led the orchestra with rather better results than on the preceding evening.

The reputation which preceded Mme. Rethberg from the Continent and New York was more than justified from the moment she sang the "Ritorna Vincitor" through the exquisite duet between *Aida* and her father in the third act. Her beautifully molded phrasing, her perfect vocal control, her high musical intelligence, all made her *Aida* unforgettable. *Amneris* was sung by Georgette Caro. Arnoldo Lindi was heard as *Radames*,

Edouardo Cotreuil as *Ramfis* and Benvenuto Franci as *Amonasro*. Mr. Failoni once more conducted.

Next week brings repetitions of "Aida," "Lucia," and "Butterfly," with "Fedora" as a novelty on Tuesday and Friday nights, Mme. Jeritza having the leading rôle.

De Pachmann Returns

Prominent among the recitalists of the week was Vladimir de Pachmann, who appeared at Queen's Hall on Monday in a program which began with Bach's "Italian" Concerto and proceeded through a group of Chopin to Brahms. As usual, there were moments when the veteran pianist recalled lost beauties and moments when caprice made havoc of the phrases and rhythm. And, as usual, those in the front rows had the benefit of an amusing flow of patter. Mr. de Pachmann will give another recital, this time devoted entirely to Chopin, on June 24.

Leeds to Hear Première of Holst Choral Symphony

LEEDS, England, June 23.—The program of the Triennial Music Festival to be held here from Oct. 7 to 10 includes the first performance of Gustav Holst's Choral Symphony for solo soprano, chorus and orchestra, which will be given under Albert Coates. Other novel works are Mr. Coates' poem for orchestra and chorus, "The Eagle"; an orchestral work named "Lux Aeterna" by Howard Hanson, and Deems Taylor's Suite "Through the Looking Glass."

Mr. Coates will conduct six concerts, the other two being under Sir Hugh Allen, who will conduct the B Minor Mass and a program by Parry, Stanford and Vaughan Williams.

Large orchestral works include Scriabin's "Divine Poem" and "Prometheus," Brahms' Fourth and Tchaikovsky's Fifth Symphonies and Strauss' "Tod und Verklärung." Among concertos to be played are Haydn's Cello Concerto by Mme. Suggia, Bach's Concerto for Two Violins in D Minor, and Rachmaninoff's Second Piano Concerto by Myra Hess. The London Symphony has been engaged.

Minor recitals were given by the Guild of Singers and Players, Stella Murray, contralto; Sybil Eaton, violinist; Ruby Helder, contralto, and Elsie Owen and Plunket Greene in a piano and violin program. There was also a Patrons' Fund Rehearsal at the Royal College of Music.

London faced the problem of jazz as serious music when George Gershwin and the Savoy Orpheans at the Savoy Hotel gave the first performance here of his piano concerto, "Rhapsody in Blue." London was impressed though some found jazz incompatible with an art medium where underlying seriousness of purpose seems essential. One critic questions the title. "Why blue one knows not. The limelight, inseparable from jazz, remains white." (!!!) It must be difficult indeed for someone whose education has not included a musical experience so modern and vital as the "blues" to understand the significance of Mr. Gershwin's rhapsody.

Vienna Philharmonic Tours German Cities

BERLIN, June 22.—The Vienna Philharmonic, which is touring the principal cities of Germany from June 17 to July 2, gave two concerts in the Philharmonie here on June 19 and 23. Between these two performances the orchestra went to Lübeck and Hamburg. After its Berlin engagements, it proceeded to Magdeburg, Essen, Darmstadt, Baden Baden, Cologne, Stuttgart, Nuremberg, and Munich. It is being conducted by Erich Kleiber and Bruno Walter.

The Vienna Philharmonic is a venerable and respected organization, and by many is considered the best orchestra in Europe. During its long history it has had famous conductors, from Otto Nicolai, composer of the "Merry Wives of Windsor," in 1842, through Hans Richter and Gustave Mahler to Felix Weingartner. Wagner, Brahms, Bruckner, and Richard Strauss are among those who, as guests, have waved the bâton over the Philharmonic.

The tour, which the orchestra is now on, is not a new idea, in fact it is part of the tradition of the society. In 1900 the orchestra played at the Paris World Exposition, in 1906 it took part in the Austrian Exposition in London, in 1910 it assisted at the Richard Strauss Week in Munich, and in the summers of both 1923 and 1924 it went to South America, under the leadership of Weingartner and Strauss.

The first concert here on June 19 brought out a large and notable gathering. For days the house had been sold out. Music loving Berlin had paid exorbitant prices for tickets and political and artistic notables made it a point

to be present. Among those seen were former Prime Minister Wirth, Secretary of State Weisman, Intendant Max von Schillings, Leo Blech and so on.

The concert was opened with a speech by President of the Reichstag Loebe, who used the occasion to plead for political unity between Germany and Austria as well as musical amalgamation.

"Sister Cities"

"My dear artists from Vienna," he said. "I welcome you heartily to Berlin and Germany. The story of your fame has spread to many lands. You do not come to us as strange guests but as German brothers in blood, as distinguished representatives of German musical life. For the last few weeks the call for annexation, for union, has sounded more strongly than ever before from across the border. We share your feelings. All over Germany, wherever your artistic journey will take you, you will perceive how close are our sympathies. We look forward with joy to that day when Berlin and Vienna will be sister cities in an united, free German Republic."

The program of the concert included Haydn's Fifth Symphony, Schubert's "Unfinished," and Beethoven's Seventh. The orchestra, which maintained its high reputation from every point of view—tonal quality, interpretation, rhythm, dynamics—was accorded an ovation. Some felt, however, that there should have been a Viennese conductor, one in complete sympathy with the classic traditions of the Vienna Philharmonic, rather than Kleiber of Berlin who, though extremely gifted, is more as-

sociated with music of today than yesterday.

The second program on June 23 had Arthur Schnabel as piano soloist. The program included Mozart's E Flat Symphony, Beethoven's C Minor Symphony, Johann Strauss's, "Blue Danube" Waltz, and six German dances by Mozart.

Among recent Berlin recitals have been those of Beniamino Gigli, tenor, and Claire Dux, soprano. The former is now a darling of the public here, and was welcomed as cordially on the concert platform as on the operatic stage. The latter was heard in a farewell lieder program and as always, revealed her pure and lovely art.

Charlottenburg Opera House to Reorganize in Autumn

BERLIN, June 15.—The German Opera House at Charlottenburg closed its doors June 1 never to open them again under the auspices of the past. In the fall the first season of civic opera under the new Intendant, Tietjen, will be given. Tietjen has engaged Bruno Walter as general music director for a season of seven months. The other conductors will be Paul Breisach and Fritz Zweig. The new artists for the opera house will include Maria Ivogün, Carl Erb, Mme. Olszewska, Paul Bender, Sigrid Onegin, Wildbrunn, Melchior, Brodersen, and Krauss.

THE HAGUE, June 11.—The Dutch composer, Jaap Kool, has just completed a concerto gross for jazz band, which will be produced within the near future by the Berlin Philharmonic.

Parisian Public Hails Polish Art

PARIS, June 17.—A Gala Festival of Polish Music was held the night of June 11 at the Théâtre National de l'Opéra for the benefit of the French invalids and for Polish charity in France. The program, which was directed by Emile Mlynarski of the Warsaw Opera, enlisted the services of the Opéra chorus and orchestra, the Warsaw Opera corps de ballet, and Paul Kochanski, violinist, and Arthur Rubinstein, pianist, as soloists.

The evening, which covered Polish music from the seventeenth century to the present day, was a revelation to those to whom Poland means only one creative name: Chopin. After a "Rhapsodie Lithuanienne" by M. Karłowicz came a motet for five voices, "In Monte Oliveti," by M. Zielenski and a "Sanctus" for eight voices and organ by B. Penkiel. The last two mentioned numbers, dating 200 years back, were distinguished by a bold counterpoint and thematic originality which made their revival interesting musically as well as historically.

A fragment from the opera "Protesilas et Laodamia" came next. The composer, H. Melcer, is the director of the Warsaw Conservatory and is well known as pedagogue, conductor and pianist, as well as composer. His first Concerto for piano won him the Rubinstein Prize at Berlin, and his second was awarded the Paderewski Prize at Leipzig. The excerpts presented on this occasion revealed music not startling but praiseworthy in construction, classic in tendency and dramatic in content.

Another contemporary, but one associated with the radical wing, Szymanowski, was represented by his Concerto for violin and orchestra, with Mr. Kochanski as soloist, and four mazurkas, with Mr. Rubinstein at the piano. There is little new to report of these works. For some years Szymanowski has enjoyed an enviable reputation here as a leader of the moderns. His music ranked even higher than before in the light of the superb interpretations of Messrs. Kochanski and Rubinstein. The latter also played Chopin's Polonaise in A Flat.

The second half of the program opened with two numbers of Mlynarski's, "Fanfares" and "Musette" from the third act of his opera, "La Nuit d'Eté." Other music was "Quatres Chansons Populaires" by Opieski, Szopski, St. Niewiadomski and Kamienski; "Danse des Montagnards" of St. Moniuszko, and "Karowlak" and "Mazurek" from Rozycki's ballet, "Pan Twardowski."

The evening was a triumph for Mr. Mlynarski, who conducted the varied and difficult program with skill, sympathy and understanding. Materially speaking, the concert netted a large sum for the various charities for which it was given. Artistically it did much to further an entente cordiale between musical France and musical Poland.

Cologne Celebrates Thousandth Birthday Musically

COLOGNE, June 27.—The annual "Niederrheinischen" Music Festival, which is held regularly at Düsseldorf, Aachen, or Cologne was celebrated here this year in honor of the fact that it is 1000 years old. Concerts were given from June 11 to 14. The Berlin Philharmonic was heard under Willem Furtwängler and the Vienna Philharmonic under Bruno Walter. Richard Strauss conducted a program of his own works with Claire Dux as soloist in the vocal numbers. Hermann Abendroth led the other concerts, at which were heard the première of a concerto for organ and orchestra by Hermann Unger of Cologne, the Sixty-ninth Psalm of Kaminski, the Sixth Symphony of Bruckner, Bach's Magnificat and the Ninth Symphony of Beethoven. Bronislaw Huberman played Brahms' Violin Concerto and Sigrid Onegin offered a group of Mahler songs.

Opera and Contemporary Music Feature at Swiss Celebrations



Left, Ettore Panizza, Who Conducted "I Quattro Rusteghi" at the Zurich Festival. Upper Right, The Zurich State Theater Where the Operas Were Given. Lower Center, Fritz Busch, Who Led the Performance of Strauss' "Intermezzo." Lower Right, Volkmar Andreae, Swiss Modernist Composer, and Retiring President of the "Tonkünstlerverein," Which Celebrated Its Twenty-fifth Anniversary at Berne Recently

ZURICH, June 22.—Two operas were features of the International Festival, which was held here from June 10 to 20. These were the "Intermezzo" of Richard Strauss, and "I Quattro Rusteghi" by Wolf-Ferrari. The former was given with a cast and orchestra from the Dresden State Opera under the baton of Fritz Busch. The latter was conducted by Ettore Panizza and sung by members of La Scala, Milan. A theatrical event of importance was the performance of Robert Faesi's five act drama, "Opferspiel" played by prominent Swiss actors.

The festival opened with the production of Handel's "Saul" under the direction of the Swiss composer and conductor, Dr. Volkmar Andreae. It was an excellent and refreshing performance, with solo work of a high standard by Alfred Fischer, Berlin bass, as Saul; Louis van Tulder, Dutch tenor as Jonathan, and Ilona Durigo as both David and the Witch of Endor.

"I Quattro Rusteghi" was given on June 11 and 12 with a cast including Lunardo Gaetano Azzolini, Ego Canetti, Carlo Scattola, Guerrina Fabri, Maria Labia, Edoardo Nicolichia, Anna Sassone-Sosster, Marcello Zovoni, Delfini Minotti, Alberto Pavia and Ida Mannarini. "Intermezzo" had three performances and was sung by a personnel consisting of Greta Nikisch, daughter of Artur Nikisch, in the rôle of the composer's wife; Josef Correck as the composer (his make-up in imitation of Strauss was considered in bad taste); Theo Strack, Elfriede Haberkorn, Milly Stephan, Erna Frese, Anna Bolze, Irmgard Quitzow, Hanns Lange, Ludwig Ermold, Robert Büsse, Willi Bader, and Paul Schöffler. Both operas were given well-rounded and excellent performances. The latter, with a libretto taken from the life of its composer, stirred particular interest and attention.

BERNE, June 20.—The twenty-fifth year of the Swiss "Tonkünstlerverein" was celebrated here from June 12 to 15. Business meetings and concerts varied the sessions for which over 200 members had assembled.

Paul Bekker, Frankfort Critic, to Direct Kassel Opera

FRANKFORT, June 20.—The music critic, Paul Bekker, for many years on the *Frankfurter Zeitung*, has been invited to become Intendant of the Kassel State Theater. His term will begin at the end of August. Curiosity is aroused as to what the Kassel opera will develop into under the direction of a man who for years has been recognized as one of Germany's leading critical spirits.

Bust of Puccini for La Scala

MILAN, June 20.—The Russian artist, Troubetzkoy, has received a commission to make a bust of the late Giacomo Puccini for La Scala.

NICE, June 22.—Henry Roy has been appointed head of the opera here for a three year period, beginning next season.

The Society was founded by Edoard Combe, Gustav Arnold, Frederick Hegar, Carl Münzinger, Hans Huber, and Albert Meyer to foster creative musical production in Switzerland. In 1900 the first festival was arranged and since that date it has been held annually. This year, to commemorate a quarter of century of accomplishment, a brochure was published detailing the aims and history of the organization.

The most important result of the business meeting was the election of Emile Lauber of St. Hubin, secretary of the Society, as president. The retiring head, Dr. Volkmar Andreae, was elected honorary president, as was Dr. Hegar before him.

The concerts as a whole gave an instructive and encouraging birdseye-view of the last ten years in Swiss music. Three orchestral programs, several recitals, a chamber music morning, and a performance on Sunday afternoon in the Cathedral of Hermann Suter's "Sun Song of St. Francis of Assisi," provided music of varying length, content, and form. Swiss composers ranging from the world-known modernist figure, Arthur Honegger, usually identified with the Paris Group of Six, to Robert Blum, the youngest of our writers, were all represented. The concerts were directed by Dr. Fritz Brun.

Among those whose works were performed, many compositions being given for the first time, were Messrs. Andreae, Aloise, Barblan, Brun, Schulthess, Fruy, David, Geiser, Gagnebin, Laquais, Blum, Honegger, Kreis, Chaix, and Schoeck. Not everything, of course, was of permanent value; but the general impression led one to hope much for the future of a Swiss national school of music.

LUCERNE, June 22.—A lively competition between fifteen Swiss and foreign mandolin societies took place at the five-day music festival which ended here today. In addition to the mandolin contests and concerts, there were ballet productions, a program of music for wind instruments, and regulation orchestral performances.

Opera "Ruins of Athens" Given in Munich

MUNICH, June 14.—"The Ruins of Athens," music by Beethoven, arranged by Richard Strauss and libretto by Hugo von Hofmannsthal, which was given for the first time at the Vienna Festival last year, was played at the National Theater here recently. The ballet, "Die Geschöpfe des Prometheus," as arranged by Strauss and Hofmannsthal, is a mixture of pantomime, opera, melodrama and ballet. Richard Strauss conducted.

Vienna Opera Marks Diva's Anniversary

VIENNA, June 11.—On June 3 Strauss' "Electra," with Marie Gutheil-Schöder in the title rôle, was given in honor of the singer's twenty-five years with the Vienna Opera.

Novel Ballet Gives Pleasure to Paris

PARIS, June 22.—The Russian Ballet of Serge Diaghileff introduced a new name—Vladimir Dukelsky—to Paris on the evening of June 15, when it opened a week's season at the Gaité-Lyrique.

On this occasion a new work, "Zephyre et Flore," by a practically unknown Russian composer of twenty-one years was introduced. Massine arranged the dances for the ballet and the celebrated modernist painter, Braque, designed the costumes and decorations. On the same program was the "Pulcinella" of Stravinsky and Rossini's "Bourisque Fantastique."

Dukelsky's ballet is his first work in this medium. Other compositions of his, written during a three-year stay in America, are a concerto for piano and an overture for orchestra. "Zephyre et Flore" reveals an audacious and original talent. The leading dancers in it were Mlle. Nikitina and Messrs. Doline and Lifar. Used to the conventional Greek dancing, it was something of a shock to see the grotesque modern technic with which the nine muses and the lovers disported themselves on the foot-hills of Mount Olympus. Soon, however, one realized that this method was the only one with which to interpret the score, and of far more interest and vitality than the pale aesthetics of yesterday.

The ballet was repeated the next night, together with Auric's "Les Facheux" and the "Train Bleu" of Milhaud. Wednesday brought a new version of Stravinsky's "Chant du Rossignol," "Les Biches" of Poulenc and Auric's "Les Matelots," a new creation for which Massine arranged the dances and Pruna, the painter, designed the costumes and decorations. It is a work full of color, movement, and life, revealing the talent of the composer of the "Facheux" in an entirely new light. The sets for the Stravinsky and Poulenc ballets enlisted the distinguished aid of the artists Matisse and Marie Laurencin respectively.

Thursday's program consisted of repetitions: "Pulcinella," "Les Matelots," and "La Boutique Fantastique." Friday brought "Le Chant du Rossignol," "Zephyre et Flore" and "Les Biches." Saturday was a "gala adieu" with four ballets for a farewell offering.

Spanish Rulers Hear Moussorgsky Opera

BARCELONA, June 15.—In honor of the King and Queen of Spain, who attended the performance, the Liceo gave a special production of Moussorgsky's unfinished opera, "The Fair of Sorochinski." The performance took place during the course of the carnival. The leading rôle was sung by the Russian soprano, Smirnova, and other Slavic artists had parts in the work.

Berlin Passes Law to License Teachers of Music

BERLIN, June 27.—The Ministry for Science, Art and Public Education has passed a law that no private music school in Germany will be permitted to operate without a license. Those already in existence must apply for one, as well as those about to open. The law, which, it is said, will not be too strictly applied, has been put through for the purpose of protecting those legitimately entitled to teach music. Private instructors must also receive the permission of the Board of Education to give lessons. This permit can be renewed yearly. Those applying for licenses must be able to submit proof of moral integrity and musical ability. Persons under twenty-five years will not be granted licenses, nor will foreigners, except in unusual cases. These licenses may be revoked at any time. Exempt from this ruling are very well known pedagogues, teachers employed for a length of time in recognized conservatories, and such persons as make a living instructing small children of private families.



There are no but only one

What some local Managers have said:

Schipa concert yesterday perhaps most wonderful ever given in San Francisco.—Selby C. Oppenheimer, San Francisco, Cal.

Well, Schipa came, saw and conquered. As you predicted in your letter of the 2nd, he was a great hit and a "knock-out."—Ralph B. Hunter, Sec'y., Singers Club, Cleveland, O.

Schipa concert tonight tremendous success. Artist in superb voice. Nineteen recalls. Audience enraptured.—Geo. F. Ogden, Des Moines, Iowa.

Mr. Schipa is classed as the greatest artist that has ever been presented in San Antonio. This voice the sentiments of one and all, am hearing comments to that effect from all sides, people make a point to ring me, stop me on the street and express their appreciation in having had a chance to hear so great an artist, begging for a return engagement, and overwhelming me with thanks when they hear he will be here next season.—Edith M. Resch, San Antonio, Tex.

Schipa enormous success in Washington and Baltimore as soloist with New York Symphony Orchestra. Delighted that we engaged him for our opening concert of season.—Mrs. Katie Wilson-Greene, Washington, D. C.

Schipa concert tremendous success. Crowded house most enthusiastic. Schipa voice perfectly beautiful. The audience and Morning Musicals delighted.—Gertrude W. Dudley, Syracuse, N. Y.



IN "TRAVIATA"

Read these notes

MILWAUKEE

The voice of Schipa is a thing of beauty if ever any voice was and his knowledge of how to use it has not been surpassed. . . . He simply opens his mouth and the velvet melodies ripple out.—Journal, Jan. 26, '25.

DETROIT

Schipa was in magnificent form and gave lavishly of his art. His voice is warm, vibrant, beautifully produced, correctly placed, and with a freshness and suavity which is a delight to the ear.—Free Press, Feb. 5, '25.

DETROIT

Mr. Schipa's voice is one of the loveliest of our times and probably other generations have heard few as sweet.—News, Feb. 5, '25.

TOLEDO

The coming of Schipa was looked forward to as an event, and it proved to be a never-to-be-forgotten one. His smooth, powerful, caressing voice won the audience from the opening number.—Times, Feb. 7, '25.

NEW YORK

The "bravas" resounded thru Carnegie Hall last night with an unaccustomed vigor and Schipa responded to them with an equally superlative generosity.—Brooklyn Citizen, Feb. 10, '25.

NEW YORK

Mr. Schipa is one of the few opera artists that catches the concert style and puts it to expert use.—World, Feb. 10, '25.

NEW YORK

This magnetic young opera lyric tenor is certainly making a big hit in this country. Last night in Carnegie Hall an enthusiastic audience simply would not let him leave the stage.—Telegraph, Feb. 10, '25.

NEW YORK

Mr. Schipa is that rare phenomenon, an Italian opera tenor at home in the concert room.—Telegram, Feb. 10, '25.

PHILADELPHIA

After so much that is offered in the name of singing, it brings a renewal of faith in that much-mooted question of bel canto to know that there are some who still make use of it.—Inquirer, Feb. 12, '25.

WICHITA

There was nothing theatrical but simply sincere and heartfelt singing which stirs the depths of human emotions and makes one unconscious of the perfect technical artistry, which is the highest tribute.—Beacon, Mar. 26, '25.

CLEVELAND

The audience that even took standing ovations with an enthusiasm as progressed.—Times, Mar. 25.

CLEVELAND

. . . his return last night came as the more joyful beauty. Schipa has a voice received here as sweet, and under control. Languorous, full, ness, notes that touch the heart comparable to that of McCornigan has Schipa.—Plain Dealer, Mar. 6.

CEDAR FALLS

Tito Schipa was the last the complete approval of his college auditorium. The appearance will long be remembered by those who heard him.—Register, Mar. 1.

PHILADELPHIA

Ovations seem to be order rather of the night. Schipa there was a lyric voice Schipa's, and if ever known his voice, assuredly Schipa can, Feb. 12, '25.

GALESBURG

That he is a master of Cant be said.—Mail, Feb. 12.

ST. LOUIS

A beautiful voice, was stylized stage presence combined pleasing recitalist, and night was appreciative demonstration 25, '25.

PITTSBURGH

The attendance was and the was a treat. Mr. Schipa's opinions in other and the sustained by his work night.—graph, Feb. 27, '25.

COLORADO SPRING

Indeed, it would be refinement of tone is from the —Gazette, Mar. 12.

DENVER

Singing for Tito Schipa seems far natural than speaking the a He is a lyric tenor pure Mar. 17, '25.

CHICAGO

The public shares sympathy for Schipa, lavishing abundant appreciation prince of tenors.—Apostrophe, Mar. 17, '25.

527 Fifth Avenue

Victor Records

Evans & Sons

many tenors

SCHIPA

notes for yourself

CHICAGO

To say that he is one of the greatest of tenors and that he is the idol of his public is but to repeat what has been said many times.—*Journal*, Mar. 20, '25.

TOPEKA

One hardly knows where to begin to praise and the only difficulty is to find adjectives enough in the English language to describe justly his beautiful art.—*Capital*, Mar. 24, '25.

FT. WORTH

Schipa can interpret thrillingly the gentlest sentiment of a tenor hero in opera and sings love songs with such passionate tenderness as to bring that dramatic hush just before a storm of applause.—*Record*, Mar. 31, '25.

SAN ANTONIO

No other tenor before the public today has the same limpid, silvery quality of tone and the same grace and ease of singing that he shows. He seems a perfect example of the almost forgotten school of Bel Canto—a type of singing that is not so much forgotten as unattainable by most of the singers who become famous today.—*Express*, Apr. 2, '25.

LOS ANGELES

Schipa's tenor is of unique beauty—effortless of production, spinning itself out into evanescent threads of tone, deepening into warm emotional color or swelling out superbly in climaxes.—*Examiner*, Apr. 8, '25.

LOS ANGELES

Superlatives may be dangerous, but it is safe to say that his is the greatest purely lyric tenor in years.—*Express*, Apr. 8, '25.

SAN DIEGO

From the warm, intoxicating sunshine of Italy comes the most wonderful voices of the world, and of all these wonders Schipa stands now as the most stirring lyric tenor.—*Eve. Tribune*, Apr. 10, '25.

SAN DIEGO

Schipa is undisputably the greatest lyric tenor in the world today, if not of all time.—*Sun*, Apr. 10, '25.

SAN FRANCISCO

He can pass without a break from the silken delicacy of his pianissimo tone to the vibrant open tone of vigorous power. A master of phrasing and intonation he delights the connoisseur equally with the "man who knows what he likes."—*Chronicle*, Apr. 20, '25.

SAN FRANCISCO

Tito Schipa is without a peer on the concert stage.—*News*, Apr. 20, '25.



What other local Managers have said:

I have never listened to a more delightful program. In fact, it came just about as near perfection, I believe, as anything can in this world. I think the entire audience would agree with me in this statement as we have never had such a demonstration of enthusiasm in a Ft. Worth concert hall . . . I have looked forward for some years to having Schipa sing in Ft. Worth and my greatest ambitions were realized in the concert he gave.—*Mrs. John F. Lyons*, Ft. Worth, Tex.

Schipa came, Schipa sang, and Schipa conquered. Today he is the talk of Toledo.—*Ada M. Ritchie*, Toledo, Ohio.

On Friday evening we had the most glorious triumph in the history of the Amateur Musical Club . . . The Mohammed Temple was so packed that many were turned away . . . My Presidency goes on record by such an event. It is without precedent in the history of the Club.—*Marion H. Stowe*, Peoria, Ill.

Concert great success. Schipa perfectly wonderful. Everybody crazy about him.—*Emma Adams*, Lynchburg, Va.

His last concert was a turn away with seats on the stage.—*P. S. Durham*, Louisville, Ky.

Schipa went over big. I announced him again for next season from the stage.—*Walter A. Fritschy*, Kansas City, Mo.



IN "MANON"

Management:

Salter

New York City

Mason & Hamlin Piano

MUSICAL AMERICA

Edited by MILTON WEIL

Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY, Publishers.
 MILTON WEIL, President and Treasurer; DELBERT L. LOOMIS, Vice-President; JOHN F. MAJESKI, Assistant Treasurer; LEOPOLD LEVY, Secretary.
 Address, 501 Fifth Avenue, New York

MILTON WEIL - - - Editor
ALFRED HUMAN, Managing Editor
OSCAR THOMPSON, Associate Editor

CHICAGO OFFICE: Suite 2114 Straus Bldg., Michigan Ave. at Jackson Blvd. Telephone Harrison 4383. Margie A. McLeod, Business Manager; Eugene Stinson, Editorial Manager.
 BOSTON OFFICE: Room 1011, 120 Boylston Street. Telephone 570 Beach. Wm. J. Parker, Manager; Henry Levine, Correspondent.
 CINCINNATI: Philip Werthner, 2371 Kemper Lane, Walnut Hills.
 CLEVELAND: Florence M. Barhyte, 2100 Stearns Rd.
 PHILADELPHIA: H. T. Craven and W. R. Murphy, care Philadelphia "Evening Ledger," Correspondents.
 ST. LOUIS, MO.: Herbert W. Cost, 5533A Cabanne Ave. Phone Forest 6656.
 DETROIT, MICH.: Mabel J. McDonough Furney, 170 Elmhurst Ave.
 BALTIMORE, MD.: Franz C. Bornschein, 708 E. 20th St.
 MILWAUKEE, WIS.: C. O. Skinrood, "The Journal."
 MINNEAPOLIS, MINN.: H. K. Zuppinger, 828 McKnight Bldg.
 ST. PAUL, MINN.: Mrs. Warren Briggs, 117 Mackubin St.
 KANSAS CITY, MO.: Blanche Lederman, The Geha, 608 East Armour Blvd. (After March 30th.)
 KANSAS CITY, KANS.: Frederick A. Cooke, 1002 Central Ave.
 PITTSBURGH, PA.: William E. Benswanger, 908 Diamond Bank Bldg.
 LOS ANGELES, CAL.: Bruno D. Ussher, Los Angeles Evening Express.
 SEATTLE, WASH.: David Scheetz Craig, 527 Lumber Exchange Bldg.
 WASHINGTON, D. C.: Mrs. Dorothy DeMuth Watson, 1112 Fairmont St.
 BROOKLYN: Arthur F. Allie, 226 Henry St.
 HAVANA, CUBA: Caridad Benitez, B no. 250 altos. Vedado.
 BUENOS AIRES: Señora Josephine Cano de Piazzini, 316 Piedras.
 LONDON: Musical News Syndicate, 24 Berners St., W. 1.
 PARIS: "Le Courrier Musical," 32 Rue Tronchet.
 BERLIN: Dr. Hugo Bryk, Business Representative, Dorotheen Str. 32, Berlin, N. W. 7.

DELBERT L. LOOMIS, - General Manager
JOHN F. MAJESKI, - Business Manager
MAURICE B. SWAAB, Advertising Manager

Telephone 0820, 0821, 0822, 0823 Murray Hill
 (Private Branch Exchange Connecting All Departments.)
 Cable Address "MUAMER."

SUBSCRIPTION RATES (Including Postage)

For the United States, per annum.....	\$4.00
For Canada.....	5.00
For all other foreign countries.....	5.00
Price per copy.....	.15
In foreign countries.....	.15

All the material in these columns is protected by copyright, but any publication may reproduce any part therefrom without further permission, providing proper credit is given to MUSICAL AMERICA.

NEW YORK, JULY 11, 1925

AMERICA'S SUMMER OPERA

SUMMER opera is thriving in the United States this year in a measure to indicate an upward trend of prosperity and artistic success in this field. Activity is pronounced in the field of light opera, a refreshing form which consorts well with the season and which, under favorable conditions, may be made genuinely worth while.

In New York there is a growing demand for a permanent summer opera organization, and the unique series of lyric drama, including "Faust," in English, "Aida" and other works, to be given by the municipality, through the Mayor's Music Committee at Ebbets Field, Brooklyn, may form the nucleus of such an organization. At the Polo Grounds a privately backed company is projecting a season on an outdoor stage, which aims to include the perennial favorite, "Pinafore," and grand operas. Performances of Italian works at intervals are announced for the Yankee Stadium by the organization which recently gave "Aida" before an amazingly huge throng.

Chicago is, of course, to be listed among the veterans in this field of entertainment, with its proud possession of tradition-steeped Ravinia, where some of the world's most notable artists are giving a season scheduled to include several novelties and many standard works.

St. Louis is again enjoying its Municipal Theater season of the higher type of light opera, to which this year several works of the "grand" variety are to be added.

The most heartening reports come from communities in which new series have been inaugurated. Thus Washington in its new Auditorium has launched an excellent operetta series, under the sponsorship of the Washington Opera Company, in which guests of distinction are assisted by choruses of local singers. Atlanta, which has ever demon-

strated a fondness for opera, has a brand-new Municipal Company for operetta productions, in which several artists from the roster of the Metropolitan are heard.

In Memphis the Municipal Auditorium Commission sponsored a recently ended four weeks' series by a comic opera company organized by Fortune Gallo. Cleveland has in prospect the building of a Municipal Theater in one of the parks of the city for the presentation of light opera. Syracuse, N. Y., was recently reported to be projecting a series for next season. Boston and Savannah have recently organized civic opera associations. Other communities have similar plans.

In the early autumn at least three Pacific Coast organizations—the San Francisco Opera Company and the associated California Grand Opera Company in Los Angeles, and the Opera Association in the latter city—will begin notable series.

* * *

It is a wholesome sign that singers have in numerous instances turned for a brief time from the music of Verdi and Wagner to the hardly less exacting scores of Sullivan and Johann Strauss. This will promote versatility in the artists and bring to the operetta stage the talents of superior vocalists—a benefit which this type of music in America greatly needs.

CHILDREN TO THE FORE

IN the prevalence of children's orchestras throughout the country the musician who looks into the future finds ample justification for optimistic prophecies. The young people who form these organizations are laying the foundation of a culture that, even if they never turn their knowledge to professional use, will broaden their understanding and develop their taste to a degree otherwise impossible of attainment; and in coming generations performers and audiences alike must reap the benefit.

An instance of how thoroughly a youthful orchestra can be developed is furnished by the success of concerts given by high school pupils playing under such leaders as Walter Damrosch and George H. Gartlan in Aeolian Hall and on The Mall in New York's Central Park. Doubtless some of the performers on these occasions have passed the age usually labelled as "childhood," yet all are sufficiently young to warrant classification as juniors. Furthermore, the fact that they could hold the interest of a vast adult audience in the Park, a throng assembled not out of friendliness, as might be the case at a school concert, but for the sake of hearing music *per se*, is all the proof needed that the junior orchestra is already making a definite and important contribution to our activities.

ONCE it was claimed that the musician could not afford to devote much time, if any, to matters that did not bear directly upon his art. Today musicians demonstrate that sports, games and the study of other arts are advantageous. We march forward as positively as when marching was a term synonymous with tramping on foot with an army or in a band of pioneers exploring a new territory.

PERFORMANCES of American works abroad are becoming so frequent as to be taken almost as a matter of course. In England, in France and in Venice the names of American composers find honored places on festival and routine programs, which proves that what our writers have to say is voiced in terms emphatic enough to demand widespread attention.

VACATION classes, established now from coast to coast, in mountain camps, by cool lake shores and even in the midst of cities that are traditionally supposed to lack musical movement during the heat of vacation time, remind us that there can never be a close season for the ambitious student.

CHANGES OF SUMMER ADDRESS

READERS who wish MUSICAL AMERICA to follow them regularly through the vacation season should notify the Subscription Department of change of address as soon as possible. Two weeks' notice is necessary to effect this change. Please be sure to give the former address as well as the new vacation address.

Personalities



Discussing Art in America

On his recent visit to Europe, George Engles, manager of the New York Symphony, and Otto Klemperer (right), newly appointed guest conductor for that organization, had a long chat at the table of a café in Wiesbaden. The popular German leader towers fully seven feet high, and, Mr. Engles relates, is a magnetic personality. "At our first conference we sat for six hours without intermission," says Mr. Engles. "He was eager to know just what American audiences like, what their attitude is toward modern music." Mr. Klemperer will be accompanied to America by his wife, who is a dramatic soprano. Mr. Klemperer plans to make a return visit to Russia before coming to the United States next winter.

Reiner—Although he is best known as a technician of the orchestra, who knows the most approved methods of "acceleration" and *ritardando*, Fritz Reiner has a penchant for motoring. When recently the conductor of the Cincinnati Symphony set out for Los Angeles to lead the opening concerts of the Hollywood Bowl series with the Los Angeles Philharmonic, it was with the idea of combining a motor journey through some of America's most inspiring outdoor scenery. Accompanying the conductor was his wife, Berta Gardini Reiner, who has completed a season of successful vocal teaching in Cincinnati.

Schelling—Picturesque hospitality is extended to visitors by the Balkan principalities, with their quaintly dressed peasants and novel customs. Ernest Schelling, composer and pianist, writes to friends that he has picked up some musical themes in his visit to the Balkans, and although these will not figure in the opera which he is now composing, they probably will appear in some of his later works. Mr. Schelling and his party have been received by the governors of the provinces of Bosnia, Herzegovina and Dalmatia, and have been honored with serenades and flowers for the ladies.

Chamlee—Several letters have come to Mario Chamlee, tenor of the Metropolitan, since he recorded a "mother" song for the phonograph recently. The artist is fond also of Kreisler's "Old Refrain," which expresses filial love. "Without my mother's aid, I should never have had a professional career," he says. "My father believed that anything connected with the theater was sponsored by the devil! So she had to aid me in my career quite secretly. Money for my lessons, excuses for my absence when taking them, all came from her." Mr. Chamlee, at the close of the Ravinia Opera season on Labor Day, will sail with Mrs. Chamlee for a month's vacation in Italy, before rejoining the Metropolitan.

Paggi—Another instance of musical talent in members of the same family is revealed in the case of Tina and Ada Paggi. The former has been heard in coloratura rôles with the Chicago Civic Opera and the San Carlo Company, but it was as companion to her sister, a mezzo-soprano, and member of the Ravinia Company this summer, that she first came to New York several years ago. Becoming "bored" with going to her sister's rehearsals, Tina finally decided to try for a place in the chorus to fill in her time. After hearing her voice, the conductor suggested that she begin study in a serious way. Before that she had not considered being a singer. She studied two years in New York with Gennaro Curci and made her debut in recital. Her operatic training has been wholly gained in North and South America.

Austral—Among visiting artists who have surrendered to the charms of America is Florence Austral, British dramatic soprano, who recently made her debut in this country as soloist in the Cincinnati festival. Before she returned to Europe for the summer recently, the artist declared that she liked the United States so well she would like to come here and settle permanently. "I find that the New York department stores are the best places to shop in the world," declared Miss Austral. "But I also like American food. The dinners have so much variety. I like particularly the American salads. But the great discovery was the strawberry short-cake. We have nothing like that in Europe. In England we can get delicious strawberries, and we have a kind of strawberry tart, but this wonderful dish called 'short-cake' will remain as one of the pleasantest memories of this visit to America."

Strakosch—Among New York's publicity representatives for musical artists, Avery Strakosch occupies a prominent place. Miss Strakosch, who is a distant relative of the late impresario of the same name, has contributed a number of articles on music and phases of art and drama to leading magazines.

Point and Counterpoint

By Cantus Firmus, Jr.

Ring Out, Wild Bells!



WITH a number of cities getting new sets of chimes in their church towers, nobody will be able, very soon, to enjoy a Sunday morning siesta. Indeed, we believe that John D. R——, Jr., whose Sabbath principles are well known, has in mind a subtle reformatory project for Gotham, when the carillon now said to be preparing abroad for one of the churches shall issue from the moulders' hands. This would be a diabolical revenge for anyone afflicted with insomnia.

Certainly bell-ringing is an intricate art. We have often felt a keen envy of these virtuosi who can combine their setting-up exercises with musical diversion for the whole county. In ancient melodramas, the heroines always got their biggest hand on delaying the execution by dangling from the clapper.

Chimers and Consanguinity

BELL-RINGING seems to run in families, like asthma or kleptomania. Disappointed practitioners of the harmonium used to take a rise out of their plodding neighbors by giving up the "Complete Organ Course" for the belfry. Next to being a Wa-Wan Chanter—or some other fraternal choral wight—a Bellringer is the most picturesque form of musical seizure.

Since the organ-key system came in, the ancient art has become comparatively tame. One doesn't have to have a strong heart that can bear altitudes. From the console a pale dreamer may decorate the offertory with bim-boms.

What will become of our Bellringing Families? This is something of a puzzle. Perhaps they will take to Radio Announcing.

Ship Ahoy!

IN a recent Covent Garden performance of "Flying Dutchman," the title rôle was sung by Herr Schipper. "Not a bad name for the part," opines Punch.

Ravinia Ravishment

(A Chicagoan's Panegyric)

RAVINIA! Ravinia! On thee we place our money, With settings most elaborate and voices like to honey, Your "Tre Re" and "Crispino" and other seasoned fare, Administered with copious flagons of fresh air, Not letting to forgetfulness a Papi's bâton bracing,

The cares of day are lost in moments musical and racing.

Let Nedda get her death-stab and Butterfly her hari-kari,

We think it fun, though murder's done within your foyers airy!

N. E. D.

An Achievement

SAYS a seething dispatch from the offices of Loudon Charlton, New York manager, apropos of our favorite vocal species: "La donna" may be 'mobile,' but it seems that in the opinion of many people, tenors themselves have a bit of that reputation.

"When John Coates, English tenor, was singing in Germany he met the wife of an old-time acquaintance, who said to him, 'We like you so much, Mr. Coates, because in all the years you've been coming here you have always brought the same wife. We think it such a remarkable record for a tenor!'"

A Minnesinger's Plea

AS perfect pitch is not a gift Which to the many may belong, So they are only few who lift Their voices in a perfect song.

'Tis meet that such as these rehearse And eloquently celebrate The grandeurs of the universe, The grace and valors of the great.

Let humbler minstrels be content To hymn terrene simplicity— A wayside flower, a swain's lament! . . . I pray the Fates vouchsafe to me

On all my mundane journeyings The voice to sing of simple things. EDWARD W. BARNARD.

Concert Managers' Chorus

WE cannot know, we may not tell How many seats Miss Squall will sell. But if the ticket sale is bad, The maxim cautions us, "Ask Dad!"

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Cast of "Beggar Student"

Some weeks ago a correspondent wrote asking for the names of the cast of the original American production of Millocker's "The Beggar Student." This information has been supplied us by another, but it is too long for publication in the Question Box. If the correspondent who wrote will send us his name and address, the information will be forwarded to him at once.

???

Chopin Songs

Question Box Editor:

How many songs did Chopin write? What are the titles of the best known?

H. F.

Jackson, Miss., July 3, 1925.

One collection of seventeen songs without opus number. The best known are the "My Delights," "Lithuanian Song" and "The Maiden's Wish."

???

Life of the Voice

Question Box Editor:

If a voice is properly trained and wisely used, how many years should a singer be able to continue an active

career in opera and on the concert stage? V. V.

St. Louis, Mo., June 26, 1925.

A properly placed voice should last for twenty years at the very least. There have been singers, such as Lilli Lehmann, Mattia Battistini and Adelina Patti, who have sung twice that long. Ernestine Schumann Heink has been singing in public for forty-nine years.

???

"Amaryllis"

Question Box Editor:

Is it true that Louis XIII of France wrote the tune, "Amaryllis?" J. H.

Montreal, July 1, 1925. No, the air is probably by Baltazarini, a favorite of Henri III, and antedates Louis XIII by at least fifty years.

???

The Schumann Concerto

Question Box Editor:

Was Schumann's Piano Concerto well received at its first performance? Who was the soloist on that occasion?

H. M. M.

Kenosha, Wis., July 2, 1925.

"Labored" and "utterly extravagant" were among the epithets suggested by some of Schumann's most lucid and

The Stieff Concert Grand

the inspiration of the Artist

FOR EIGHTY-TWO YEARS
AMERICA'S FOREMOST
INSTRUMENT

Chas. M. Stieff, Inc.

STIEFF HALL
BALTIMORE



lovely pages to the mind of J. W. Davidson, English critic, who patronized the "praiseworthy efforts" of Clara Schumann (the soloist) "to make her husband's curious rhapsody pass for music." Mme. Schumann played the work from manuscript at a concert in Dresden, with Ferdinand Hiller, to whom the score is dedicated, conducting.

???

The Timbrel

Question Box Editor:

Please explain the construction of the timbrel. V.
Duluth, Minn., June 30, 1925.

It was identical with the modern tambourine except that it had a snare or gut string stretched across the under side to increase the sound.

???

Debussy's "L'Isle Joyeuse"

Question Box Editor:

Was Debussy's "L'Isle Joyeuse" written originally for piano or for orchestra? G. C.

Springfield, Ill., July 3, 1925.

It was originally written for piano in 1904 and was scored for orchestra by Bernardino Molinari.

Contemporary American Musicians

No. 386
Guy Bevier Williams

GUY BEVIER WILLIAMS, pianist, was born in Detroit, Mich., but received his general education in the public



Guy Bevier Williams

schools and the University of St. Paul, Minn. Mr. Williams began his piano studies under Z. G. Holmes, and at eleven years of age was already far enough advanced to give a public recital. When nineteen he went to Europe, studying in Berlin under Friedenthal, Gernsheim, Carl Leopold and Wolff, and composition under Otis Boise.

He gave a recital in Berlin, and after several years in Germany, part of which period was spent in concert tours, Mr. Williams returned to America and taught in the Wisconsin Conservatory

and the University of Nebraska. He also made a recital tour of America at this time. Mr. Williams then went to Germany and continued his studies, returning to the United States in 1914. He has been soloist with the Detroit Symphony under Ossip Gabrilowitsch and Victor Kolar three times. The E Flat Concerto of Liszt, the Concerto of Arensky and the F Sharp Minor Concerto of Rachmaninoff, the latter being somewhat of a novelty, were the numbers played with that organization. Mr. Williams has also appeared with the Madison Symphony under Gustav Straub, the Capitol Theater Orchestra in Detroit, with which he played in 1924 and 1925, and other leading orchestras throughout the country. He has appeared in recital frequently, and lately been accompanist and solo pianist on tour with Jeanne Gordon, contralto of the Metropolitan Opera Company. Two symphonic poems by Mr. Williams were played by the Minneapolis Symphony under Emil Oberhofer in 1910. Mr. Williams has made many records for the Ampico. He makes his home at present in Detroit, where he is president and director of the Institute of Musical Art.

New Inventions of Max Hasait May Revolutionize Operatic Production

[Continued from page 3]

have been made to obtain a back cloth free from dust and light-catching wrinkles, but without success. The complete absence of any creases in the cyclorama and its circular shape give the impression of endless atmosphere and enables every possible kind of light, color or figure to be projected upon it. If it is not required in a scene it can be rolled up on a conical drum with a small motor and stored away indefinitely in a small space in a wing. If a quick change of scene should be needed, this little motor can run the cyclorama out or roll it back in the amazingly short time of twenty-five seconds.

Projected Scenery

The other important part of these new stage inventions consist of the veritable batteries of light and figure projecting machines which hang directly above the stage, just behind the top of the proscenium. From this point of vantage light and color combinations are projected upon the white cyclorama cloth which hangs in circular fashion at the back of the stage, practically enclosing the stage on three sides. This, in short, is the simplified theory of the new lighting system—the minutely controlled projection of colored light and painted designs on an absolutely perfect and creaseless circular panorama cloth hanging at the back of the stage.

The description sounds very simple, but in its mechanical working out the invention is a triumph of perseverance and genius over insurmountable difficulties. First, there are two sets of vari-colored lamps, each nine lamps wide by four lamps deep. These can be brightened or dimmed and, through different combinations, obtain any and all important colors, being capable of reproducing a rainbow on the cyclorama if necessary. One of the good points of the colored lamps is the fact that they are not gelatine, thereby continually changing in color and necessitating regular replacement at considerable expense. The new colored lamps are impregnated with the desired color when made, and it does not change during the life of the lamps. This is not a small item, according to an American, who told me in Stockholm that it costs \$30,000 a year to replace gelatin on one of his stage lighting inventions in New York.

Footlights never light the floor of the center stage adequately. This difficulty has been overcome by three "acting area lamps," suspended overhead so that they throw a flood of light from above upon the part of the stage where the actors are playing.

When the old-fashioned spotlight is needed, three projecting lamps, whose light is concentrated by means of a lens, throw a direct spot of light upon the actor or person or place where concentrated light is desired.

Above all, the other lights are the large and intricate cloud apparatus, which throws photographic reproductions of real clouds either on the upper part of the cyclorama or the lower part, or both, making them move slowly or quickly across the back of the stage, as if blown by the winds themselves.

A One-Man Machine

All of these lights are controlled by one man at a central switchboard. They can be dimmed gradually or brightened quickly, as the case may be, and identically the same lighting can always be obtained each time at the same place in the play. For instance, the stage manager marks in the score the points where the different switches must be, and the operator simply watches his score and does as it tells him, with the result that the lighting is practically fool-proof and a great economy in personnel is effected. For example, in one theater in England, the only one, I believe, where the system has so far been installed, forty men were eliminated. Even making allowances for the possible backwardness of the former lighting system in that theater, the number is astonishing.

Fancy also a change of painted "drops" in a couple of seconds, if need be, before the spectators' very eyes. It is now possible. A glass slide is painted with the design and the colors desired.

This is then inserted in the projecting lamp and thrown upon the white background so that it looks exactly like a painted cloth drop. One can easily see what an enormous economy in scenery with such a system brings about. In our luxurious revues, where gorgeous colors, bright lights and quick changes of scenery are demanded by the public, such lighting machinery will economically displace all the old-time accessories and leave the audience enthralled over the wealth of impressions it creates.

A little of the history of these epoch-making inventions of the stage is interesting. Max Hasait, a Czechoslovakian by birth, worked out many of them in Germany during the war and perfected several of them since. In 1919 he was called to the Royal Opera at Stockholm to install the cyclorama and lighting system there.

Harald André, regisseur of the Swedish Royal Opera, immediately saw the possibilities of the inventions and, with Swedish capital, formed a company which bought the patents for the cyclorama and lighting system, cloud machine and other inventions, and started to develop them further. When it was definitely proved through actual use in the opera that the lighting system and cyclorama were a success, installations were made at the Scala Opera House in Milan, the Dramatic Theater in Stockholm and St. Martin's Theater in London. Many of the leading theaters of Germany already had the system, and it probably would have been adopted quickly throughout France, Spain and Italy had not the unfavorable exchange made purchasing almost impossible. Mr. André stated that they are waiting until every detail was perfected before attempting to bring the system to America, but plans are now being made to bring all of the inventions to the United States shortly. Undoubtedly the inventor himself will come over from Dresden to make the installations, as precise and sensitive adjustments are imperative to success.

Hasait's visit to New York will mark the opening of a new chapter in American theatrical productions, leading who knows where?—for Americans never leave a thing where they find it, but carry it on and on.

SANTA ANA PUPILS HEARD

Conservatory Recital Brings Forward Young Instrumentalists

SANTA ANA, CAL., July 6.—The Santa Ana Conservatory, which is headed by D. C. Cianfoni, conductor of the Municipal Band and Symphony, recently sponsored a recital by its instrumental and dramatic art pupils at the Ebell Club auditorium.

A score of young artists was heard, and W. G. Axworthy, 'cellist, assisted in the program. Pianists heard were Dorothy Dula, Frances Hall, Rose Marie Smith, Colleen Hall, Lucile Meyer, Allen Lair, Nellie Mai Chapman and June Hartman. Others presented were George Schiff and Mary Cianfoni, violinists; Walter Allen, cornetist; Lawrence Mollica, clarinetist; Margaret Cianfoni, 'cellist; Carl Gunn, trombone; and Roy Griset, Melvin Goodchild, Lawrence Lutz and Grace Irene Rogers, saxophone. A one-act play by George Kelly was presented by Mary Cianfoni, Julia B. Cummings, Carson Smith and Miss Chapman.

The faculty of the school includes Mr. Cianfoni, composition, theory and wind instruments; Earl Fraser, June Hartman and Ruth Garrison, piano; Marie Bishop, voice; Ollimae Matthews, violin; Mr. Axworthy, 'cello; Aln Revill, organ, and Fernand Pascal, stringed instruments.

CHICAGO.—Amy Degerman, piano pupil of Cecille de Horvath, was engaged to play in Lyon and Healy Hall the week of June 22. Elizabeth Dollison, another pupil, has been touring extensively this season.

Ralph Leopold, composer-pianist, has been engaged to make records for the Duo-Art reproducing piano. Mr. Leopold is now occupied in recording some of his own arrangements of scenes from the music dramas of Richard Wagner.

Just Off The Press:

The Most Comprehensive Book of Information on Music Ever Published

This is the verdict of every musician and manager who has seen

Musical America's Guide for 1925

Compiled by
MILTON WEIL

The fifth annual issue of this invaluable volume contains many new features—including an extensive list of names and addresses of Artists Available for Professional Engagements and an invaluable list of Some Representative Music Teachers in the United States.

Table of Contents

Leading National Musical Organizations.....	11
Musical Education in America; Points on Choosing a Teacher	13
Summer Music Study in America.....	15
Hints for Prospective Concert Artists.....	17
Making a Concert Debut in New York.....	19
Musical Managers and How They Operate.....	21
Listing of American Cities.....	23 to 217
Listing of Canadian Cities.....	218 to 222
Artists Available for Professional Engagements.....	223 to 248
Some Representative Music Teachers.....	249 to 267
Schools of Music and Their Directors.....	268 to 278
Orchestras and Their Conductors.....	279 to 288
Opera in America	288 to 289
Music Conventions in 1925.....	290 to 291
Festivals and Music Weeks.....	291 to 292
National Music Week	293 to 295

Price \$2, Postpaid

Order Through Local Musical America Correspondent,
Your Music Store, or

MUSICAL AMERICA CO.

501 Fifth Avenue,

New York City

GISELLA NEU



Albin Photo, N. Y.

A REMARKABLE YOUNG VIOLINIST

(Artist pupil of Hubay and Sevcik)

NEW YORK DEBUT
(March 3, 1925)

Gisella Neu made her New York debut last evening at the Town Hall, winning patiently and pluckily an audience in no great haste to grant it favor. Wieniawski's D minor concerto found Miss Neu in her native atmosphere. Individuality and playful rhythm appeared in the ensuing introduction to Saint-Saens' Rondo Capriccioso, done with rich tone on the lower strings, and with evident taste that earned many flowers.

—New York Times.

The young lady has a large, colorful tone, and a developed musicianship truly remarkable at her age. Her intonation was faultless.

—Staats Zeitung.

She disclosed a reposeful, easy playing manner, good intonation, and, in slower passages, a mellow tone.

—Evening World.

A critical public accorded her an enthusiastic tribute.

—New York Herald.

VIENNA

Gisella Neu, playing the Tchaikowsky concerto at the Burggarten Symphony concert last evening in her first appearance in Vienna, gave a truly virtuosic reading of the work and won stormy applause. She has a technical surety combined with a large rich tone and splendid musical feeling.

—Tageblatt.

BUDAPEST

Her tone is unusually large and pure, her playing truly that of the virtuoso, the harmonics light and beautiful.

—Pesti Hirlap.

The playing of the young artist was truly astonishing. Her master, Hubay, has indeed taught her the witch's art of technique.

—Neues Pester Journal.

HAVANA

This young player is distinguished in the dominion of technique for the perfection of execution and also for her notable musical temperament. She has exquisite sensibility, complete musical comprehension, great ability, and delicacy of expression. She won a real triumph and her success may truly be described as brilliant.

—Diario de la Marina.

Mischa Elman, the renowned violinist, who is in Havana at present, heard Miss Neu play Saturday and he is greatly impressed with her unusual ability. "She possesses the qualifications of a great musician, and should attain the pinnacle of success," is the verdict of the Russian artist. In her concert yesterday afternoon she achieved a triumph that is a long stride toward the fame that Elman predicted. Her marvelous rendition of the Wieniawski concerto won a very enthusiastic ovation.

—Post.

Her tone is vigorous, masculine and full of color. She has those elements characteristic of Sevcik pupils: virtuosity, clarity and fine musicianship.

—Heraldo de Cuba.

First Season in America,
1925-26

Secretary of Gisella Neu
1133 Lexington Avenue
New York City

American Musicians' Activities Revealed In Series

BIOGRAPHICAL material of a valuable nature has been gathered in accurate and painstaking manner in the series, "Contemporary American Musicians," which has been appearing with photographs in MUSICAL AMERICA weekly since 1918. In every instance the article has been based on information submitted by the artist, and thus claims the highest degree of accuracy.

The series affords an interesting study of the accomplishments of American musicians in their own and other countries over a period of seven years. The range is an unusually wide one, including musicians in many fields—pianists, violinists, singers, cellists, viola players, composers, musicologists, conductors, organists, librarians, teachers, and others. Places of birth, early studies, dates of debuts, names of teachers, lists of compositions and other interesting facts about each artist are given.

As a means of reference, MUSICAL AMERICA publishes herewith in alphabetical order a complete list of the artists who have appeared in the "Contemporary American Musicians" department up to and including the present issue. There are 386 names thus far, and the list is being continued. Many of these biographical accounts will be found particularly valuable in the cases of artists who have attained artistic prominence after the publication of the various musical dictionaries and reference books, and concerning whom material is not easily available. Indeed, the collection will eventually constitute an exhaustive and authoritative guidebook to American musical activity.

In the appended list, the numeral following each name refers to the number of the article in the series. The date of the issue of MUSICAL AMERICA in which it appeared is also given, to

facilitate reference to files of this publication:

Adler, Clarence, pianist (180) Aug. 6, 1921
Alberti, Sol, pianist (182) Aug. 20, 1921
Alcock, Merle, contralto (64) April 26, 1919
Althouse, Paul, tenor (21) June 25, 1918
Arden, Cecil, contralto (145) Nov. 27, 1920
Averill, Perry, baritone, vocal teacher (383) June 20, 1925
Avery, Stanley R., organist, composer (202) Jan. 14, 1922
Axman, Gladys, soprano (142a) Nov. 13, 1920
Baker, Elsie, contralto (333) June 28, 1924
Baldwin, Samuel Atkinson, organist (19) June 8, 1918
Ballou, Ellen, pianist (377) May 9, 1925
Barber, Lyell, pianist (297) Oct. 20, 1923
Barbour, Inez, soprano (306) Dec. 22, 1923
Barbour, Florence N., composer, pianist (105) Feb. 21, 1920
Barlow, Howard, conductor, composer (165) April 16, 1921
Barnes, Edward Shippen, organist, composer (230) July 29, 1922
Barnett, Alice, composer (206) Feb. 11, 1922
Bartholomew, Marshall, vocal teacher, conductor (350) Oct. 25, 1924
Bassett, Carolyn Wells, soprano, composer (136a) Sept. 25, 1920
Bauer, Marion, composer (177) July 9, 1921
Beach, (Mrs. H. H. A.) Amy Marcy Cheney, composer (18) June 1, 1918
Beebe, Carolyn, pianist (225) June 24, 1922
Bergh, Arthur, conductor, composer (198) Dec. 17, 1921
Bibb, Kathleen Hart, soprano (312) Feb. 2, 1924
Bispham, David Scull, baritone (9) March 30, 1918
Bloch, Alexander, violinist (173) June 11, 1921
Bloomfield-Zeissler, Fannie, pianist (50) Jan. 18, 1919
Bornschein, Franz C., violinist, composer (89) Oct. 25, 1919
Bowie, Bessie, vocal teacher (337) July 26, 1924
Braine, Robert, composer (325) May 3, 1924
Branscombe, Gena, composer (5) March 2, 1918
Braslau, Sophie, contralto (100) Jan. 17, 1920
Brockway, Howard, pianist, composer (197) Dec. 10, 1921
Brower, Harriette, pianist, teacher (331) June 14, 1924
Brown, Eddy, violinist (42) Nov. 23, 1918
Browning, Mortimer, pianist, accompanist, organist (286) Aug. 4, 1923
Bryars, Mildred, contralto (311) Jan. 26, 1924
Buck, Dudley, baritone, vocal teacher (220) May 20, 1922
Buhlig, Richard, pianist (86) Oct. 4, 1919

Burleigh, Cecil, composer (24) July 13, 1918
Burleigh, Harry Thacker, composer (17) May 25, 1918
Burnham, Thuel, pianist (63) April 19, 1919
Byrd, Winifred, pianist (81) Aug. 30, 1919
Cadek, Ottokar Theodor, violinist (366) Feb. 21, 1925
Cadman, Charles W., composer (16) May 18, 1918
Cahier, Mme. Charles, contralto (266) March 10, 1923
Carl, Dr. William Crane, organist (26) July 27, 1918
Carpenter, John Alden, composer (44) Dec. 7, 1918
Carter, Ernest, composer (321) April 5, 1924
Carver, Charles, bass (298) Oct. 27, 1923
Case, Anna, soprano (46) Dec. 21, 1918
Chadwick, George W., composer, conductor (8) March 23, 1918
Chalmers, Thomas, baritone (90) Nov. 1, 1919
Chamlee, Mario, tenor (264) Feb. 24, 1923
Cheatham, Kitty, soprano (253) Dec. 9, 1922
Chittenden, Kate S., pianist, organist, composer, teacher (294) Sept. 29, 1923
Cisneros, Eleanora de, mezzo-soprano (345) Sept. 20, 1924
Class, Dr. F. Morris, composer (247) Oct. 28, 1922
Clemens, Clara, contralto (353a) Nov. 22, 1924
Clifton, Chalmers, conductor (238) Aug. 26, 1922
Clough-Leigher, Henry, composer, organist, editor (69) June 7, 1919
Cole, Rosseter Gleason, composer (136) Sept. 18, 1920
Cottlow, Augusta, pianist (70) June 14, 1919
Craft, Marcella, soprano (47) Dec. 28, 1918
Crist, Bainbridge, composer (80) Aug. 23, 1919
Crosby, Phoebe, soprano (281) June 23, 1923
Curtis, Vera, soprano (73) July 5, 1919
Curtiss, Caroline, soprano (157) Feb. 19, 1921
Dadmun, Royal, baritone (131) Aug. 21, 1920
Daniels, Mabel Wheeler, composer (54) Feb. 15, 1919
Davis, Ernest, tenor (107) March 6, 1920
DeLamar, Eric, conductor, organist, composer, critic (256) Dec. 20, 1922
Denton, Oliver, pianist (30) Aug. 24, 1918
Densmore, John Hopkins, composer (153) Jan. 22, 1921
Dett, R. Nathaniel, composer (228) July 15, 1922
Deyo, Felix, composer, conductor, teacher (310) Jan. 19, 1924
Diaz, Rafaelo, tenor (144) Nov. 20, 1920
Dilling, Mildred, harpist (301) Nov. 17, 1923

[Continued on page 25]

Plan for America's Art Independence Had Support of Late Senator Spencer

WASHINGTON, July 6.—A short time prior to entering Walter Reed Hospital here for a serious operation, the late Senator Selden Palmer Spencer of Missouri furnished me a statement covering his views on the subject of American independence in music and discussing in an interesting way some of the reasons for his belief that this can be brought about.

Senator Spencer, whose recent death was widely mourned, was one of the three men generally given credit for conceiving the idea of an American National Conservatory of Music, the others being the late President Harding and Senator Duncan U. Fletcher of Florida.

Senator Spencer's statement follows: "I think the day has come when the American people should 'take stock of itself,' so to speak, in a musical way. It is time we, as a nation, threw off the obsession that our music and our musicians must have an old-world hall mark or background in order to win success.

"If this has ever been true—and in the early days of our republic it may have had some reason or excuse for existing—today we are sufficiently advanced in the musical art to declare our complete and absolute independence of the rest of the world.

Pleads for Musical Independence

"When I speak of the musical independence or sufficiency of our country, however, I have in mind an American musical system or cult, and not an attempt to copy or reflect the musical culture of the old world. I would have our distinctive American music—our own creation, into which we can incorporate our national life, in a great measure, much as we have conceived and created and perfected other arts and achievements which are distinctively and entirely American.

"Do not misunderstand me—I yield to no one in my love and admiration for the old masters of music, who have given to the world its supreme musical crea-

tions; I would have them with us always; I would give them their high places in musical achievement and detract not one whit from the meed of credit and praise due them. Their places are secure. But I submit that America, because it is America and the leader in all things of good and favorable report, should set about creating and founding its own music through its own initiative and methods interpreted by its own people—American music, if you please. This is what I like to think of as our musical independence.

"I cannot agree with those who insist that our country is yet too young to have developed a musical individuality—that we must have behind us a history of thousands of years before we can have the background some consider essential for a distinctively American scheme or system of music, or that there must needs be a slow and long drawn out evolution of our musical ideas before they can be said to have reached the plane of excellence or cultural superiority which would entitle them to a place among the arts of all time.

"In saying this I do not have the idea that 'if we never start we will never get anywhere,' as some one has expressed it. I do not feel that it is at this time necessary for America to start at the bottom of the ladder and 'work up.' That start we made long ago. We have been working upward for a hundred years and more, musically, and now we are ready and able to take our place in our own way on our own initiative and entirely free and independent of Europe and its musical influences and traditions.

National Conservatory Vital

"Contributing to the realization of this musical status, we should probably rate as of first importance the establishment of a great American National Conservatory of Music. I am thoroughly convinced that at no very distant date Congress will establish a national musical institution of this character, as a government-supported and government-supervised enterprise, where the best musical instruction may be had under

the most favorable conditions. This would be both free through scholarships to those of talent who are unable to pay and providing for a tuition price which would cover the actual expense of the instruction for those who demonstrate their fitness to receive such instruction, and who can afford to meet this cost.

"Bills have been presented in Congress in the last three sessions for this purpose, and the plan is being steadily perfected, so that when the legislation is finally enacted it will provide for an institution which will be wholly efficient and entirely American, with a great head conservatory in Washington and fully equipped branches in various strategic points throughout the country.

"This would be the typically American way of entering upon a national enterprise of this importance and significance, and I am satisfied that when Congress shall say 'Go ahead' it will be worked out in this comprehensive and effective way. So that we may with all confidence look forward to the day when a degree or diploma or certificate of the 'N. M. C. of A.' will mean as much as any certifying statement issued by Leipzig, Milan, Paris, Brussels or other world seat of music instruction.

Training in the Schools

"Another influence which will mean the creation and advancement of a real American music and give it an importance and essential place in American life and activities is the inclusion of graded musical instruction in our public schools and other institutions of learning, making its study one of the 'required' parts of the curriculum, so that when students reach graduation they will have a fair knowledge of music fundamentals, just as they have of mathematics, history, English, spelling and other studies.

"It is not difficult, when we consider these factors for the creation of a genuine 'home-grown' American music, to see in the not distant future a complete and absolute detachment from the idea that we need foreign assistance in making our music and our musicians. We must work for American opera in English—the cultivation of music in the language and after the manner all Americans understand, because it is American. This is the independence which is the hope and dream of our American artists and musical leaders."

ALFRED T. MARKS.

Fantasy and Folk-song in New Music Publications

By SYDNEY DALTON



HOSE of us who, perforce or through preference, remain at home this summer, are willing to try anything to distract our thoughts from the heat. And if we sail, in fancy, through known and unknown lands with the fictionists, why not try it with the composers as well. The realm of Mother Goose, for example, might prove diverting. It is a magic land that most of us have known more or less intimately since childhood. But it has remained a strangely unsociable place, where the inhabitants seldom get together for a good time.

The Social Side of Mother Goose

In "Silver Bells and Cockle Shells," however, the librettist and composer, Robert Y. Kerr and Elias Blum respectively, have introduced all our old friends to one another. In this Mother Goose Fantasy (Oliver Ditson Co.) they come together and talk things over. The Crooked Man finds out why he is crooked; Mistress Mary's contrariness is fully explained, and even the merriness of King Cole is duly analyzed. This operetta for girls' voices has all the flavor of the once-upon-a-time stories, with a generous amount of humor and lilting melodies. Mr. Blum's music is just right for such a subject, and he has made it most singable and easy to perform. There are eight characters: Little Girl, who wakes up and finds herself in Fairyland; her Father, who has little to do after he puts his daughter to sleep; Crooked Man, Mistress Mary, Maid, Boy Blue, King Cole and a Woman, who speaks offstage.

A Chorus Book for Schools and Choral Clubs

George J. Abbott, director of school music at Schenectady, N. Y.; William Breach, in the same capacity at Winston-Salem, N. C., and James D. Price, associate director at Hartford, Conn., have compiled a volume entitled "The Ditson Chorus Book" (Oliver Ditson Co.), which they have designed for high schools and choral societies. The numbers are for mixed chorus and there are thirty of them between the covers. In the preface the editors tell us that all but two of the pieces included were written in America. The general average of merit of the book is high. Some of the pieces are somewhat time-worn, but the music is of good quality. There is a wide variety of mood and style, so that schools and societies will be able to construct well balanced programs without going beyond these pages.

Five Twilight Sketches by E. H. Lemare

Few organists in America are better known, either as instrumentalists or composers, than Edwin H. Lemare. His writings are prolific and mostly for the church or the organ. Undoubtedly some of the best work he has done in the latter field for some time is to be found in his recently published "Twilight Sketches" (Arthur P. Schmidt Co.). There are five numbers in the set, entitled "Sundown," "The Thrush," "The Glow-Worm," "Firefly" and "Dusk." Each is an inspired little sketch, musically rich and colorful and carried out in a highly skillful manner. In these pieces Mr. Lemare's ideas are considerably more vital than usual. There are times when he composes merely with a

show of technical facility. The Sketches, however, combine his sure technical touch with genuinely interesting ideas, and the result is particularly satisfying.

A Bowl of Nuts and Other Food for Pianists

H. O. Osgood is a composer who seems to have a heap of fun when he writes music, especially when he writes for young pianists. Nothing could be more diverting than his "A Bowl of Nuts, for Enterprising Young Nutcrackers," which is a set of six delightful pieces for grades IIb and IIIb (Composers' Music Corporation). Under the titles "Polka Naive," "As Night Falls," "Waves and Wabbles," "Noel! Noel!" "Fido Chases His Tail" and "Cradle Song from Willy Wally," he has written six pieces in as many styles and moods as the titles themselves. There is nothing of the attitude, adopted by so many composers of pieces for children, of trying so hard to write down to the child mind that all the essence and freshness is lost in banality. A composer who can combine simplicity and clarity in his thought can write for children. This Mr. Osgood has done, with the result that these little pieces are charming and interesting.

From the same pen and press comes a set of three similar pieces under the title of "Heard Across the Sea." They are severally entitled "Quiet Fjords," written in the Grieg style; "Olga von der Volga," a Russian number, and "Young Debussy." The first two of

these are in grade three, the last in an advanced third grade. Suffice it to say that these numbers are quite as good as those mentioned above.

"Money Musk," Set for Piano by Leo Sowerby

From the days of our youth we have all known the tune of the old country dance that Leo Sowerby has chosen to elaborate in his piano version of "Money Musk" (C. C. Birchard & Co.). It is not given to all, however, to possess such an imagination as would transform it into the delightful piano number that has come from Mr. Sowerby's pen. He has not had to travel far into the intricacies of piano technique to elaborate the theme, either. He has found the means right at hand, hidden in the rhythm, melody and suggested harmony of the tune itself. These he has uncovered and used with the skill that is the possession of the elect. If any student of composition, writing his first efforts in the two- and three-part song forms, or laboring at the exposition of a fugue, thinks that thematic development is easy, he should try his hand at such a tune as this and then compare the result with Mr. Sowerby's masterly product.

Four Secular Choruses for Mixed Voices

Among the new part-songs for mixed voices there is one by Cuthbert Harris, entitled "Silver Sleigh Bells," that is a setting

of Edgar Allan Poe's immortal poem done in a manner, perhaps, that is more frivolous and superficial than Poe's remarkable text, but calculated to please those who are more concerned about tunefulness and brightness than interpretative sincerity. From the same press (Arthur P. Schmidt Co.) comes "The Dew Each Trembling Leaf Enwreathed," by G. Ronald C. Olden, an unaccompanied number arranged from an Irish air. Another arrangement, or, more correctly, harmonization, is Purcell James Mansfield's "Annie Laurie." The harmonization is skillful and not too much elaborated to spoil the original flavor of the melody. Finally there is a bright and graceful waltz by Charles P. Scott, entitled "Enchantment," which calls for lightness and velocity.

Shu-Shan, City of Dreams—by Paul Russell

The thing one holds against Paul Russell for his song "Shu-Shan, City of Dreams" (White-Smith Music Publishing Co.) is that he chose to set such a lyric. Here are a few sample lines from it:

Brave men, fair women are commonplace here . . .

There dwells my love in its passion sublime . . .

Soft lips and arms wait me there if I climb . . .

Tin-Pan-Alley never did worse. At least, Mr. Russell's music is better than the words.

MIRROR OF AN AGE IS FURNISHED BY ART

LONDON, June 27.—That art furnishes the mirror of an age is, in effect, the view advanced by L. Charles Bowyer in a discussion on "Musical Suggestions" in the *Monthly Musical Record*. He says:

"Besides technic, harmony, melody, and so on, a musical composition—to be of any enduring value—must have something else without which it is as drab and colorless as a five-finger exercise. This 'something' is commonly called 'inspiration.' It would be better perhaps to call it 'suggestion.'"

"The thought behind the mind of the composer at work is—or should be—the same as that of the author plying his pen or the artist wielding his brush; not merely the creation of a thing of beauty, which is quite a subsidiary object, but principally the expression of a message. This message may be good or bad, it may be an ancient platitude or the first exposition of a novel point of view; but whatever it is, the work of art—symphony or picture or essay—stands or falls by the power of the message behind it, and not by the trappings in which it may be clothed; which is why many fragile and beautifully symmetrical creations have lived and died, while many old and harsh and formless works still survive. Prettiness is a decoration; the message is the foundation stone."

"And in consequence the suggestion behind a musical composition, like that behind an essay or a painting, must fall either into one or the other of two broad groups: the pictorial and the philosophical. Illustrations occur so readily to the mind that it is unnecessary to catalog them. We have our storms as we have our soliloquies, scattered up and down our musical library, and neither of them are few."

"Their proportions reflect the spirit of the age which made them—practical or sentimental, objective or subjective. This is worth observing: there are fewer surer ways of feeling the heart of an

era than by studying its tastes in music and art and literature. It has been truly said that the arts bring out the best and worst in mankind simultaneously: by observing them we see which holds the ascendancy."

"And the point of all this?"

"It is easy to tell which way the inclinations of our own age run. A glance at the most popular plays and the best-selling novels alone is sufficient. It will be reflected in our music, unless . . . Is it not true that in literature and art the worker does not only put his message in the thing of his hands and so commit it to oblivion or posterity? The work of art is only its temporary resting place, from which those who study it draw it out to their own uplifting. It should be so in music."

"In primitive times pictorial communication was the most penetrating vehicle for the voicing of new messages. But pictures are now only an amusement to us, and their power is gone. Other arts lift their heads in the race for this abdicated position. Does music 'also run,' or is she made of sterner stuff?"

San Diego Organist Urges State Conservatories

SAN DIEGO, CAL., July 4.—Speaking on the educational value of music before the University Club, Dr. Humphrey J. Stewart, municipal organist, said that very few musicians were found in prisons. "I will grant you that a lot of so-called musicians ought to be there," he said, "but it is a fact that music and crime are seldom found together." Education, he maintained, had two functions, material and spiritual development. He advocated the establishment of national, State and municipal conservatories. He continued: "I am often asked why America is not as musical as France and

Germany and Italy. I believe America is just as musical as any of those nations. But they all have government support for music."

"There is in this country no great government conservatory. For that reason we will produce only mediocrities when we might produce genius if the government would do its duty. Musicians are notorious for the sacrifices they have made and always make for their art. They cannot be asked to do everything; and when the government helps them by financing proper schools, this nation will be famous for the musicians it will produce."

Lewiston Violinist Celebrates Twenty-fifth Anniversary

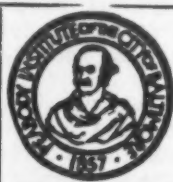
LEWISTON, ME., July 4.—Most unusual in character was an event staged in the new armory before 3000 persons, when Angel M. Testa, teacher of violin, celebrated his twenty-fifth anniversary in this profession. Formerly located in Massachusetts and teaching near Boston, he came to Maine some years ago and settled in Lewiston. Mr. Testa was assisted in this concert by Roberto Vanni, tenor; and by Violet Sharon of Auburn, mezzo-soprano, and Rosario Tremblay, baritone. Lena Roccatano, Auburn, six years old, played two numbers with piano accompaniment by Mr. Testa.

ALICE FROST LORD.

Beatrice Martin, American soprano, now under the management of Annie Friedberg, was engaged to appear at a special summer concert in Bethlehem, Pa., on July 3.

May Peterson, soprano, was engaged to sing at the University of Virginia in Charlottesville on June 29.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.



PEABODY CONSERVATORY

HAROLD RANDOLPH, Director

BALTIMORE, MD.

The oldest and most noted Conservatory in the Country

Circulars mailed

Frederick

L A M B

Vocal Technique

Studios: 524-525 Huntington Chambers BOSTON

W. A. R. I. E.

WIETHAN

DOC. MUS.

CONCERT PIANIST—LECTURE RECITALS (Formerly Instructor Columbia University.) Advanced Pupils Accepted STUDIO: 46 EAST 78TH ST., NEW YORK. Butterfield 9951

EO NADON

ALVIENE UNIVERSITY OF ARTS, 43 West 72nd Street, New York

E. T. H. E. L.

WRIGHT

T. H. O. M. A. S.

FUSON

Contralto

Tenor

IN CONCERTS OF SONGS AND DUETS

615 W. 164th St., New York

Phone Wadsworth 0929

CORAL BAKER

Teacher of Artistic Singing, Oratorio—Opera—Concert, Classes in Ensemble, French, Italian and English. STUDIO: 21 WEST TRADE ST., Telephone: 4018 CHARLOTTE, N. C.

MARIE SUNDELIUS

SOPRANO

Metropolitan Opera Company Management Haensel & Jones Aeolian Hall, New York

Mildred Seeba, Soprano, Divides Her Interests Between Dante and Verdi

"To be a successful artist in Italian opera one must not only be able to speak and understand the language, but must think entirely in it."

Such is the theory of Mildred Seeba, young dramatic soprano, pupil of Herbert Witherspoon, who recently won the first Caruso Memorial Foundation fellowship of \$1,200 for operatic study in Italy. Miss Seeba is perfecting her knowledge of Italian in accordance with her brief and is studying deeply the literature, customs and traditions of Italy before sailing for that sun-kissed country.

Born in Jacksonville, Fla., Miss Seeba's early years were spent almost entirely out-of-doors, swimming, playing tennis, motoring and camping. For each of these sports, however, there was always a song, and Miss Seeba's debut was probably at the age of seven, when she gave an impromptu concert on a float surrounded by canoes and row-boats full of admiring summer resorters.

Seven years ago she motored to New York from Florida, having decided that she wanted to study for grand opera. Her first teacher, and only one, was Herbert Witherspoon, who predicted a fine future for her. Her career was launched with several successful concerts and soirée recitals of the "400," and just a year ago she made her operatic debut with the De Feo Grand Opera Company in Baltimore. A recital in Montreal followed, and since then Miss Seeba has been in great demand.

Under the requirements of the fellowship she has just won, the winner is to spend approximately one year in Italy, under the supervision of competent musical authorities, to take advantage of the unique opportunities available in that country for operatic appearances. Miss Seeba has not yet decided under whom she will study, as she is not planning to leave until the latter part of August. Besides the \$1,200 for tuition, she will receive free transportation to and from Italy.



Photo by Edwin F. Townsend

Mildred Seeba, Winner of First Caruso Memorial Foundation Prize

"I have always been partial to opera," Miss Seeba confesses in her charming Southern accent. "Somehow it is easier vocally for me to walk about, relax and act as I am singing. There is too much tenseness in concert work. It is like reading Shakespearean sonnets after Tagore. The only more difficult part of operatic work is the practising. It is harder on the voice. However, I only practise twenty minutes at a time, about five or six times a day. The rest of the time I sit and read over my scores and sing them mentally."

The operas in which Miss Seeba expects first to appear are "Aida," "Carmen," "Cavalleria Rusticana," "Pagliacci" and "Tosca." Judges of the Caruso fellowship contest, whose vote was unanimous, were Frances Alda of the Metropolitan Opera Company; Oscar Saenger, vocal coach, and Alfred Human, managing editor of *MUSICAL AMERICA*. H. M. MILLER.

voices made the lines intelligible to the most distant auditors.

The pageant setting was beautiful, and there was a most colorful ensemble in which 300 people took part. The stage was on the hillside, terraced and threaded with paths and roadways, over which the actors walked or rode as the story demanded. Huge oak trees ornamented the scene.

Roy Davenport conceived and executed magnificent lighting effects, and Dudley Williams was the highly efficient art director responsible for the memorable hacienda setting. The superb costuming was done by professional costumers.

The Los Gatos Pageant is a genuine community enterprise. It is written, staged, directed, and enacted by residents of the immediate vicinity. Kathleen Norris, Ruth Comfort Mitchell, Charles G. Norris, and Wilbur Hall, all noted in the field of American literature, wrote advance publicity stories and played parts in the Pageant. Every one, from celebrities down to school children, took a personal interest in this annual affair, and gave of their best to the end that the Pageant might be a success and a credit to the community and to the State.

The pageant attracted auditors from far and near.

SYRACUSE DIOCESE BANS FLORID TUNES

Classic Music Forbidden — "Too Operatic," Says Bishop

SYRACUSE, N. Y., July 6.—An edict barring all music except plain chant from the Roman Catholic churches under his jurisdiction has been issued by the Rt. Rev. Daniel Joseph Curley, Bishop of the Diocese of Syracuse. The only works which are now permitted, with a few exceptions, are the Gregorian and Ambrosian plain-song and works of the Palestrina school.

The Bishop's order was levied in particular against what he styles "operatic" music, for which, he says, "there is no place in the church." The list of banned composers includes Haydn, Mozart, Rossini, Weber, Schubert and many others whose melodies have been used in Catholic churches for many years. Mozart and Weber are characterized by the churchman as composers "who made of the choir loft merely another stage," and the music of whose masses "might have operatic or even profane words not incongruously." Gounod also comes under the forbidden list, "except with the approval of the commission."

The music which is sanctioned is limited to plain chants, unison masses and those for two, three and four voices, as well as those of the polyphonic or "false bourdon" class.

Waco Singer Wins Juilliard Fellowship

WACO, TEX., July 3.—Tina Piazza, a Waco soprano whom a group of wealthy patrons sent to New York for study last spring, has been granted a fellowship from the Juilliard Foundation for next season. Miss Piazza, who is twenty-one years old, was born in Texas of Italian parents and has aroused keen interest in her musical talent through the unusual quality of her voice. She has also been heard in Dallas and other cities of the South. It is probable that she will continue her studies under Marcella Sembrich.

John Corigliano, violinist, will make his first New York appearance next season in a recital in Aeolian Hall on Oct. 4. He will give recitals later in the year in Boston and Chicago.

HANSON LEADS WORK WITH "ZOO" FORCES

Cincinnati Hails Mojica as Soloist in Series Under Waller

By Philip Werthner

CINCINNATI, July 6.—Howard Hanson, who as guest conductor led two movements from his "Nordic" Symphony on the Zoo orchestral program on June 28, had a rousing reception from the great audience. The regular conductor, Frank Waller, had invited him to come to Cincinnati and lead the work, and the performance was eagerly anticipated by local musicians. The slow movement, with which the work opens, and which is dedicated to the composer's mother, is full of musical ideas, and the young composer has displayed great talent in handling them. The Allegro was well played by the orchestra. On the whole, America should be proud of such a young and forceful composer.

Another feature of the concert was the appearance as soloist of José Mojica, tenor of the Chicago Civic Opera, who sang the aria "Una Furtiva Lagrima" from the "Elixir of Love" of Donizetti so well that the audience insisted upon two encores. Later he appeared in a Spanish costume and sang two songs, which again called forth enthusiasm. Mr. Mojica responded with two more encores.

The orchestral part of the concert, under the direction of Mr. Waller, consisted of the Prelude to "Meistersinger," the "Waltz of the Flowers" by Tchaikovsky and the March movement from the latter composer's "Pathetic" Symphony. In the second half of the program the orchestra played the "Hungarian March" from the "Damnation of Faust" by Berlioz and the "Spanish Caprice" of Rimsky-Korsakoff. These concerts deserve to be attended by all musicians and students who care for good music.

A "farewell" concert for Mme. Tecla Vigni was given by pupils of her class, and drew many of her friends and former pupils to the Woman's Club. The concert was a great success, and the audience showed its affection for the aged teacher, who played all the accompaniments. She made a short address after the close, in which she thanked all for their kindness to her.

Mildred Eakes and Katherine Letcher passed an examination as associate members in the American Guild of Organists. Both will be at the Cincinnati Conservatory next year, the first as a teacher and the latter as dean of one of the halls.

Walter Heermann, cellist and teacher at the College of Music, has assisted in three recitals at Cedar Point, Sandusky, Ohio, before the Ohio Teachers' Association.

Ilse Huebner of the Cincinnati College of Music, sailed on July 1 from New York for Europe. She will conduct the master class at the Liszt Institute in Vienna this summer, but will return here in the fall. Pupils of Peter Froelich gave a very creditable recital in the Cincinnati Conservatory Hall.

A delightful garden party was given recently for the Executive Board of the Hyde Park Music Club by Grace McConeha, newly-elected president of the club.

William Simmons to Remain in New York

William Simmons, baritone, will continue his teaching activities in New York during the entire summer. He will also make several professional appearances, both in New York and nearby cities.

LOS GATOS PAGEANT IS BRILLIANT EVENT

Musical Score Is Feature of Community Play in Which 300 Appear

By Marjory M. Fisher

LOS GATOS, CAL., July 6.—More than 5000 people gathered under a cloudless, star-lit sky to view the eighth annual Los Gatos Pageant "La Favorita De Los Gatos" given at the Pageant Grounds on June 26 and 27. Written by Wilbur Hall, who has contributed and staged all but one of these annual productions, "La Favorita De Los Gatos" turned the pages of the calendar back to the year 1831, when California was under Mexican control. By means of the combined arts of music, dance, drama and pageantry was revealed a picture of Spanish California that was at once gorgeous spectacle and interesting drama.

Having as its setting the hacienda of Don Gaspar de Bandini on El Rancho del Rinconado—the original of which was but a short distance from the Pageant Grounds—the story began where last year's pageant ended. The story concerned itself with the romance of Modeste, second daughter of Don Gaspar, and known as "The Favorite of Los Gatos," with Romualdo Requena, who was torn between his love for Modeste and his duty as ensign of the Mexican Governor Victoria. The latter was an object of hatred in California because of his despotism and acts of tyranny. The plot related the Governor's determination to subject the Californians to his will and the determination of the latter to maintain their inde-

pendence; the battle between the opposing forces; the flight of the Mexican Governor and the triumph of the Californians, with a happy-ever-after ending for the young lovers.

Music played a conspicuous part in this year's production. Heretofore it has had a minor rôle, but about a year ago residents of Los Gatos who could play guitars or mandolins joined forces and organized a club known as "Los Guitarreros" for the express purpose of becoming an integral part of the pageant cast.

Shortly afterward, Arthur Farwell, composer, began a search for authentic music of the early Spanish California period, and selected numbers from the collection of Charles F. Lummis for use in the 1925 pageant, and Ruth Comfort Mitchell wrote special lyrics for the play "La Favorita De Los Gatos."

A chorus was formed and drilled in these numbers by Earl Towner of San Jose, and the Los Gatos High School Orchestra began to practise Spanish music for the entr'actes, under the leadership of Charles Hayward. The "Guitarreros," under Harry George, added immeasurably to the Spanish atmosphere created in the production.

Gilbert Becker as the young lover must be credited with a delightful Serenade, and Miriam Callahan and Austin Soper deserve mention for their duet.

A large ballet under the direction of Natale Carroso added grace and beauty to the spectacle.

Dramatic honors go to Cecilia Sullivan as Modeste, Kathleen Norris, the noted author, as the Nurse, and Dr. Charles M. Richards as a Padre, although practically all the rôles were well sustained. Clarity of diction and well trained

N.Y. COLLEGE of MUSIC

Incorporated 1878 114-116 East 85th St.

CARL HEIN AUGUST FRAEMCKE } Directors
DR. CORNELIUS RYBNER, Theory
HANS LETZ, Violin and Chamber Music
Write Dept. A 40 other eminent instructors

MME. MELANIE CUTTMAN-RICE
TEACHER OF SINGING

Formerly with METROPOLITAN OPERA SCHOOL.
N. Y. and BROOKLYN MASTER SCHOOL
OF MUSIC, at present with RIVOLI-
RIALTO THEATRES. N. Y.
645 Madison Ave., N. Y. Regent 7849



MASTER INSTITUTE OF UNITED ARTS

Music—Painting—Sculpture—Architecture—Opera Class—Ballet—

310 Riverside Drive

Drama—Lectures

Phone—3860 Academy

New York City

HAROLD

HANSEN

Member of William Wade Hinchaw's Impresario Co.

LYRIC TENOR

Concerts—Recitals

For bookings address:

Management: Mollie Croucher

Metropolitan Opera House, N. Y.

DE

LANCIELLOTTI

Vocal and Piano

Teacher

APPOINTMENTS BY MAIL ONLY

205 WEST 57TH STREET, NEW YORK

VERA CURTIS

SOPRANO

WOLFSOHN MUSICAL BUREAU, INC.
250 West 57th St., New York City

Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

Is Our Diction Provincial?

To the Editor of MUSICAL AMERICA:

In your issue of June 21, "Mephisto" makes some remarks about the English language, and I wish to express my appreciation of his evident interest in an improved speech and his optimistic view of the language situation in this country.

For many years I have been calling to the attention of the vocal profession the technical side of language study, not only in its relation to text, but as first-aid in the production of beautiful tone. As a teacher of diction, I have been too busy with the needs of individual singers to note the general growth of "language consciousness" outside of the musical profession, to which "Mephisto" alludes.

I sympathize most heartily with his irritation over Americans who pick up British affectations, but I am equally annoyed by those who regard some local American pronunciation (for example, the grinding "r" of the Middle West,) as a patriotic manifestation. Our representative actors and phoneticians agree that good English does not suggest the home town, state or province of the speaker.

During a recent lecture at Hunter College, Daniel Jones, the English phonetician, (compiler of the phonetic dictionary) said that he regarded his own speech as falling short of the accepted standard because in it certain sounds were colored by local London usage. He good-naturedly pointed out these sounds which, by the way, are also heard in this country and are here regarded as American! In fact every local peculiarity of New York, Boston, or Chicago, every dialect of New England, of our South or West, may be heard equally in some part of the British Empire.

An American language would seem, therefore, rather difficult to formulate. When our singers unite with our actors and phoneticians (as Mephisto prophesies) they will offer many valuable suggestions for an improvement in the production of speech sounds, but I feel sure that they will indorse the speaking pronunciation which is already accepted in the theater and by phoneticians—a pronunciation which is neither British nor American, but equally appropriate and adaptable to all parts of the English-speaking world.

MAY LAIRD BROWN.

New York City, June 29, 1925.

Against Rigid Rules

To the Editor of MUSICAL AMERICA:

As a student of singing, I have been greatly interested in the interviews with singing teachers you have published from time to time. Not one of these but has revealed some fundamental point of the topic, but most of them have been too dogmatic, in my humble opinion.

Most exponents of some particular theory have taken the stand that their principles were the only ones guaranteeing sure and rapid progress. In this, I believe, they have made a mistake, since what will agree with one student will not do at all for another. In brief, while certain broad principles must indisputably be applied in the matter of breath control and tone production, the application of these rules must be widely flexed to meet the needs of the individual.

We cannot do better than study the methods employed by great singers, and these differ so widely that the pupil who would shape his course in accordance with their's will find a dozen different roads to follow.

Adelina Patti, for example, accounted for the phenomenal length of her career by the extreme care she took of her

voice. She never sang when fatigued, or if her voice was not in perfect condition. She avoided rehearsals, and once refused to sing for a royal personage because she felt her voice needed rest at the particular time specified. Ten public appearances in the course of a month were her limit.

Nellie Melba, I am told, never sang full voice at rehearsal or when learning a rôle. She considered it "wasting" her voice.

Lilli Lehmann, on the other hand, believed in "singing herself into good voice" when her voice was not at its best, and would on the day of a performance sing the entire rôle over, full voice. She never spared herself at rehearsals; in fact, seemed to treat her voice as if its endurance had no limits, and her career was as remarkable in point of length as Patti's.

Amelita Galli-Curci is another who is quoted as saying that she never coddles her voice, even "treating it a little rough" if she finds herself not in the best vocal condition—that is, works it into good trim much as Lehmann used to.

One man singer will say "Never smoke." Another will tell you he has smoked for years without injury. Etc., etc., etc.

Each individual voice requires individual treatment. MERVIN HADLEY.
Toronto, July 3, 1925.

Music for the Fourth

To the Editor of MUSICAL AMERICA:

It seems sinful to me that the Fourth of July should, year after year, century after century, continue to be celebrated in such a useless fashion. Throughout the country every man, woman and child is having a holiday, and to what good purpose? To have a finger blown off with a firecracker?

Why can there not be some sort of organized activity for the Fourth? Musical programs from coast to coast would certainly be more beneficial than sky rockets! By this I do not mean patriotic programs only. No one is more tired of the first arpeggio phrase of the "Star-Spangled Banner" than myself. But real concerts of artistic worth might put a new light on Independence Day.

Since the occasion is to celebrate the signing of the Declaration by which we declared our independence from the mother country, why would it not be a good idea to dedicate this day to American musicians and composers? There is a whole year now in which to think it over, but I sincerely hope the government will substitute concertos for cannon crackers by the time that the Sesqui-Centennial, or one hundred and fiftieth anniversary of the Declaration, comes around.

ANNETTE JACKSON.

New York, July 4, 1925.

Uniting Food and Notes

To the Editor of MUSICAL AMERICA:

If music and color are to be united, in accordance with the theories of Messrs. Scriabin, Wilfred and Castel, why not take the next logical step and combine certain kinds of music with closely correlated kinds of foods?

The latter suggestion I consider exactly as sensible as the former. Music, having apparently lost the purity and beauty it had in the days of Mozart and Beethoven, must now, it seems, be bolstered up with feathery lights and mechanical appliances.

But let us not stop there. Let us consider the symbolism of eating.

Consommé soup would do to illustrate the thinness of orchestration some of our moderns are capable of. A raw beef steak, especially if a trifle tough, would go admirably with many a blatant

symphonic poem in the latest idiom. And ice cream could appropriately be eaten after an aspirant to vocal or instrumental fame experienced a chilly reception.

By all means let us have our musical reflections colored with gastronomic reflections about food, and let our food reflect our taste in music.

HENRY S. M. WOLSEY.

Newark, N. J., July 7, 1925.

Where Are Theater Orchestras?

To the Editor of MUSICAL AMERICA:

What has become of entr'acte music? What is one to do between the acts of one of New York's not particularly thrilling dramas? The place that a violin and piano rendition of Moszkowski's Serenata or the Waltz from Delibes' "Naila" formerly held is now filled with dreary silence, and the sound of people turning program pages to that on which "What the Well Dressed Man (or Woman) Will Wear" appears!

I wonder how many theatrical managers realize how important a part in the success of a play this music plays. Six plays that I have attended that have not had this attraction I now notice are no more. Let us have a concord of sound after the curtain has descended. The theater needs the help of music to soothe the savage breast.

JOHN PRITCHARD.

New York, July 6, 1925.

On Home Music Study

To the Editor of MUSICAL AMERICA:

When a teacher of Harriette Brower's eminence speaks on any phase of her calling, everyone in the least interested in the subject she chooses to discuss must listen with respect. Yet when Miss Brower advances the claim that more children are not interested in their music lessons because of parental indifference (as she does in a recent issue of MUSICAL AMERICA), I venture to take issue with her.

As the mother of several children whom I would like to see become proficient amateur musicians, I believe the fault lies, generally speaking, as much with the teacher as with the home influence—or lack of it.

I do not, of course, question Miss Brower's own ability to make piano lessons interesting, but I do claim that many teachers present the subject of music in such a dry, uninteresting way that children naturally shy away from it. In my own experience as a music student I found that, at best, study is beset with many difficulties and hedged about with a large percentage of drudgery.

Who, I ask, really enjoys practicing scales and five-finger exercises? They are necessary, I admit, but nevertheless drudgery to the average pupil. The exceptional pupil—say, a Josef Hofmann in the making—may take pleasure in technique for the possibilities opened up through it. But we are not talking about the young genius, but about the normal, healthy child who craves amusement, sports and, reasonably, a large amount of physical and carefree enjoyment. Such a one cannot be censured for dodging tedious études, arpeggi and arm movements.

Miss Brower claims that music lessons are as important as school lessons. Perhaps. But even the average child does not "take to" school lessons for them-

selves; he is attracted to school by companionship and incidental advantages such as gymnasium, dances and other activities.

Individual music lessons must of necessity be carried on without this gregarious contact and therefore take on the nature of a task that brings not present results but a somewhat hazy promise of future skill. The child may not stop to reason this out, but I believe the child's defense might be summed up in the old proverb: "A bird in the hand is worth two in the bush."

I have heard of schools conducted on progressive lines that were made so attractive that the scholars could be kept away only by illness or some such untoward circumstance. But it cannot be said, I fear, that music lessons are often made equally attractive.

How such attractiveness is to be brought about in teaching music to the child who is not especially musical by nature I do not venture to suggest. I can only outline what I think is the cause of the trouble. The solution of the problem I leave to experts.

MARY WILSON HADDON.

Cincinnati, July 8, 1925.

Posthumous Leoncavallo Music to Be Made into Opera

ROME, June 23.—Leoncavallo left a great deal of unfinished music which Maestro Allegra is editing and organizing into an opera. The libretto is by Ferdinando Paolieri. The title will be "Maschera Nuda."

Propose New Opera House for Rome

ROME, June 22.—In coöperation with the Government, a committee has been organized here to campaign for the construction of an opera house worthy of the "Eternal City." Romea Gallenga heads the committee which is supported by Mussolini.

Paris Prizes Awarded

PARIS, June 20.—The Academy of Beaux-Arts has divided the Prix Tremont of 1000 francs between Noel Gallon and J. Canteloube. The Prix Chartier of 500 francs has gone to Florent Schmitt and the Prix Nicolo of 700 francs to Jacques Pillois.

Marie Sundelius, Metropolitan soprano, will take part in an operatic performance of "Bohème" in Tampa, Fla., on Feb. 26, 1926.



YVONNE
D'ARLE
LYRIC SOPRANO
Metropolitan Opera Company
ADDRESS
c/o Metropolitan Opera Co.
New York

JANE R. CATHCART

Teacher of

PIANO—ELEMENTARY HARMONY

Address 200 West 57th St., New York

Phone 10117 Circle

J
O
H
N
G.

STEPHENSON

Teacher of Singing

Voice Placement

Repertoire

STUDIO

12 East 55th St., New York

Phone Plaza 8184

COACH AND ACCOMPANIST

New York Studio, 221 Broadway, Studio 8

Tel. Broadway 1886

Address Communications to Residence Studio:

666 Willoughby Avenue, Brooklyn, N. Y.

Tel. Jefferson 9410

EMILY MILLER

MICHEL SCIAPIRO

Instruction—Solo Violinist—Composer

Sole Associate Teacher of

OTAKAR SEVCIK

555 W. 164th St., New York City

Telephone: 8182 Washington Heights

ROBERT TELLER SONS & DORNER

Send Manuscript and description of Title
and we will return same with estimate

LITHOGRAPHERS
MUSIC ENGRAVERS
AND PRINTERS

311 W. 43rd St. New York, N. Y.

Maude Douglas Tweedy

Vocal Art Science Studio

Vanderbilt Studios

Endorsed by Dr. Frank E. Miller, Founder of Vocal Art-Science

15 E. 38th St., New York

Tel. Caledonia 0497

INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK

FRANK DAMROSCH, DIRECTOR

120 CLAREMONT AVENUE

Biographies of Native Musicians Are Listed

[Continued from page 21]

Dillon, Fannie, composer (186)	Sept. 17, 1921
Dittler, Herbert, violinist (374)	April 18, 1925
Divine, Grace, mezzo-soprano (379)	May 23, 1925
Dixon, Frederic, pianist (261)	Feb. 3, 1923
Doane, John, pianist, organist, accompanist (248)	Nov. 4, 1922
Doer, Doris, contralto (368)	March 7, 1925
Donner, Max, violinist, conductor, composer (189)	Oct. 15, 1921
Doyle, Frank E., baritone, vocal teacher (371)	March 28, 1925
Duckwitz, Dorothy Miller, pianist, teacher (356)	Dec. 13, 1924
Eames, Emma, soprano (57)	March 8, 1919
Easton, Florence, soprano (212)	March 25, 1922
Eddy, Clarence, organist (22)	June 29, 1918
Ellerman, Amy, contralto (163)	April 2, 1921
Ellis, Mary, mezzo-soprano (122)	June 19, 1920
Emden, Harriet Van, soprano (287)	Aug. 11, 1923
Engel, Carl, composer, editor (172)	June 4, 1921
Engel, Gabriel, violinist (164)	April 9, 1921
Erb, John Warren, conductor (243)	Sept. 30, 1922
Ewell, Lois, soprano (126)	July 17, 1920
Fairchild, Blair, composer (249)	Nov. 11, 1922
Falk, Jules, violinist (95)	Dec. 13, 1919
Fanning, Cecil, baritone (65)	May 3, 1919
Farley, Roland, pianist (289)	Aug. 25, 1923
Farnam, Lynnwood, organist (362)	Jan. 24, 1925
Farrar, Amparito, soprano (93a)	Nov. 29, 1919
Farrar, Geraldine, soprano (2)	Feb. 9, 1918
Farwell, Arthur, composer (38)	Oct. 19, 1918
Fisher, William Arms, composer, music editor (210)	March 11, 1922
Fitzlu, Anna, soprano (102)	Jan. 31, 1920
Foot, Arthur, composer (10)	April 6, 1918
Foster, Fay, composer, pianist, vocal teacher (85)	Sept. 27, 1919
Fradkin, Frederic, violinist (74)	July 12, 1919
Fuchs, Lillian, violinist (385)	July 4, 1925
Gales, Weston, conductor (359)	Jan. 3, 1925
Gardner, Samuel, violinist, composer (58)	March 15, 1919
Garrison, Mabel, soprano (7)	March 16, 1918
Gates, Lucy, soprano (323)	April 19, 1924
Gauthier, Eva, mezzo-soprano (273)	April 28, 1923
Gebhard, Heinrich, pianist (94)	Dec. 6, 1919

WAGER SWAYNE HARRIS
Teacher of Singing
HELEN STEELE, Coach
Studio: 891 West End Ave.
New York, N. Y.
Tel. Endicott 9740

REX TILLSON
COACH ACCOMPANIST
168 East 51 Street
New York Plaza 4428

VIRGINIA CARRINGTON THOMAS Mus. Bac., A. A. G. O.
American Organist and Composer
"Technical capacity—knowledge of the organ."—*New York Herald Tribune*
"Musicianship was admirable and brought warm applause."—*New York Sun*
"Well chosen program—clever Canon by herself—admirable technique and her registration was clever and varied."—*Musical America*, New York
"Gifted organist—interpretations showed sincerity of feeling—smooth, sure execution."—*Musical Courier*
CONCERTS: 516 FIFTH AVE., NEW YORK

ROBERT GAYLER
Teacher of Artistic Interpretation
Late Artistic Director (9 years)
Recording Studios, Edison Records
Studios: METROPOLITAN OPERA HOUSE, N. Y.
Interviews by appointment only.
Telephone, Pennsylvania 2654

GERARD DUBERTA
Exponent of the PRIMAR TONE
Vocal Studios: 129 W. 87th St.
New York
Phone Schuyler 1184

ETHEL CAVE-COLE
Concert Accompanist—Ensemble Player
Coach—Vocal and Instrumental
57 W. 58th St., New York
Phone Plaza 2450

HEMPEL
Concert Management George Engles
Aeolian Building New York
Steinway Piano

Gentle, Alice, soprano (299)	Nov. 3, 1923
Gershwin, George, composer (378)	May 16, 1925
Giannini, Dusolina, soprano (353)	Nov. 8, 1924
Gilbert, Harry, pianist, organist, accompanist (245)	Oct. 14, 1922
Gilbert, Henry Franklin Belknap, composer (20)	June 15, 1918
Gilbert, Hallett, composer (32)	Sept. 7, 1918
Given, Thelma, violinist (370)	March 21, 1925
Gogorza, Emilio Edoardo de, baritone (83)	Sept. 13, 1919
Golde, Walter, pianist, conductor, composer (176)	July 2, 1921
Goldman, Edwin Franko, conductor (137)	Oct. 2, 1920
Goldmark, Rubin, composer (36)	Oct. 5, 1918
Goodrich, John Wallace, conductor, organist, teacher (268)	March 24, 1923
Gordon, Phillip, pianist (118)	May 22, 1920
Gordon, Cyrena van, mezzo-soprano (119)	May 29, 1920
Gradova, Glitta, pianist (360)	Jan. 10, 1925
Grasse, Edwin, violinist, pianist, organist, composer (231)	Aug. 5, 1922
Gray-Lhevinne, Estelle, violinist (361)	Jan. 17, 1925
Greene, Walter, baritone (149)	Dec. 25, 1920
Grimm, C. Hugo, pianist, organist, composer, conductor (130)	Aug. 14, 1920
Gruenberg, Louis, pianist, composer (223)	June 10, 1922
Gulon, David W., pianist, composer (237)	Aug. 19, 1922
Gunster, Frederick, tenor (104)	Feb. 14, 1920
Guskoff, Michel, violinist (213)	April 1, 1922
Gustafson, William, bass (280)	June 16, 1923
Hackett, Arthur, tenor (222)	June 3, 1922
Hackett, Charles, tenor (192)	Nov. 5, 1921
Hadley, Henry Kimball, composer, conductor (1)	Feb. 2, 1918
Hall, Frances, pianist (357)	Dec. 20, 1921
Hamlin, George, tenor (109)	March 20, 1920
Hammond, Richard, composer (187)	Sept. 24, 1921
Hanson, Howard, composer, conductor (314)	Feb. 16, 1924
Hargreaves, Charles, tenor, vocal teacher (295)	Oct. 6, 1923
Harris, Edward Charles, accompanist, composer (341)	Aug. 23, 1924
Harris, George, tenor (108)	March 13, 1920
Harris, Victor, composer, conductor, vocal teacher (70)	May 31, 1919
Haubiel, Charles, pianist, composer (216)	April 22, 1922
Heinroth, Charles, organist (37)	Oct. 12, 1918
Hemus, Percy, baritone (99)	Jan. 10, 1920
Henry, Harold, pianist, composer (141)	Oct. 30, 1920
Heyman, Katherine Ruth, pianist, composer, teacher (257)	Jan. 6, 1923
Hier, Ethel Glenn, composer, pianist (168)	May 7, 1921
Hill, Edward Burlingame, composer, critic, author (282)	June 30, 1923
Hinshaw, William Wade, baritone, impresario (55)	Feb. 22, 1919
Hodgson, Leslie, pianist, teacher (262)	Feb. 10, 1923
Hoffman, Grace, soprano (148)	Dec. 18, 1920
Homer, Louise, contralto (53)	Feb. 8, 1919
Homer, Sidney, composer (123)	June 26, 1920
House, Judson, tenor (290)	Sept. 1, 1923
Howard, Kathleen, contralto (319)	March 22, 1924
Howell, Dicie, soprano (129)	Aug. 7, 1920
Hughes, Edwin, pianist (93)	Nov. 22, 1919
Hunter, Louise, soprano (358)	Dec. 27, 1924
Hurlbut, Harold, tenor (195)	Nov. 26, 1921
Huss, Henry Holden, composer, pianist (39)	Oct. 26, 1918
Huss, Hildegard Hoffman, soprano, vocal teacher (322)	April 12, 1924
Jacobi, Frederick, composer (217)	April 29, 1922
Jacobinoff, Sascha, violinist (48)	Jan. 4, 1919
James, Philip, organist, composer (158)	Feb. 26, 1921
Johns, Clayton, pianist, composer (154)	Jan. 29, 1921
Johns, Louis Edgar, pianist, composer (193)	Nov. 12, 1921
Johnson, Edward, tenor (302)	Nov. 24, 1923
Johnson, Horace, composer (184)	Sept. 3, 1921
Jollif, Norman, baritone (292)	Sept. 15, 1923
Jones, Alton, pianist (381)	June 6, 1925
Jones, Ethel, mezzo-soprano (179a)	July 30, 1921
Jordan, Mary, contralto (134)	Sept. 4, 1920
Karle, Theo, tenor (203)	Jan. 21, 1922
Kaufman, Harry, pianist, accompanist (355)	Dec. 6, 1924
Kernochan, Marshall Rutgers, composer (52)	Feb. 1, 1919
Kinkeldey, Dr. Otto, musicologist (380)	May 30, 1925
Kitchell, Alma Hopkins, contralto (348)	Oct. 11, 1924
Klamroth, Wilfried, baritone, vocal teacher (332)	June 21, 1924
Klemm, Gustav, composer, conductor (335)	July 12, 1924
Koven, Reginald de, composer (51)	Jan. 25, 1919
Kreidler, Louis, baritone (92)	Nov. 15, 1919
Kroeger, Ernest Richard, pianist, composer, teacher (208)	Feb. 25, 1922
Kürsteiner, Jean Paul, composer, teacher (226)	July 1, 1922
Lamont, Forrest, tenor (273)	April 21, 1923
Land, Harold, baritone (246)	Oct. 21, 1922
Lang, Margaret Ruthven, composer (77)	Aug. 2, 1919
Lanham, McCall, baritone, vocal teacher (308)	Jan. 5, 1924
Lankow, Edward, bass (183)	Aug. 27, 1921
Lazzari, Carolina, contralto (98)	Jan. 3, 1920
Leman, John W. F., conductor, violinist (133)	Aug. 28, 1920
Lennox, Elizabeth, contralto (283a)	July 14, 1923
Leopold, Ralph, pianist (150)	Jan. 1, 1921
Lester, William, organist, composer (191)	Oct. 29, 1921
Levitzi, Mischa, pianist (97)	Dec. 27, 1919
Levy, Ellis, violinist, composer (250)	Nov. 18, 1922
Lieurance, Thurlow, composer (274)	May 5, 1923
Lifschev, Samuel, violinist (196)	Dec. 3, 1921
Lillenthal, Abraham Wolf, violinist, teacher, composer (29)	Aug. 17, 1918

Pittsburgh Halls Built by Carnegie Carry on Notable Organ Traditions

PITTSBURGH, July 6.—Believed to have been the first free public organ recitals given in America, the series inaugurated in Northside Carnegie Hall in this city thirty-five years ago have had notable successors since. The latest organist to occupy the post is Dr. Caspar P. Koch, who has served without interruption for twenty-one years. He has given more than 1500 free weekly Sunday afternoon recitals, in addition to more than 2000 played by Dr. Charles Heinroth at Carnegie Institute on Saturday evenings and Sunday afternoons. Both series attract many hearers.

Seldom does a city possess two first-class organs, giving regular recitals free to the public. This is the result of Andrew Carnegie's gifts to the city where he spent his early and middle years.

In Northside Carnegie Hall thirty-five years ago the donor of the library and the organ, Mr. Carnegie, presented the key of the institution to the then Mayor of Allegheny, R. T. Pearson. President Benjamin Harrison, the guest of honor, delivered the principal address.

Preceding the formal dedication, beginning on Feb. 11, 1890, a series of eight organ recitals was given by Rinehart Mayer, Kate E. Courtney, C. C. Mellor, Leonard Wales, John Pritchard, Sarah Killikelly, Charles Davis Carter and Joseph Gittings. Mr. Wales was appointed first city organist. He served a year and was succeeded by Henry P. Ecker, who held the position for fourteen years. Upon his resignation in 1904, Dr. Koch was tendered the post.

At the suggestion of Mr. Mellor, Mr. Carnegie consented to provide the hall with an organ. The instrument, built by Frank Roosevelt, had three manuals and thirty-three stops. It was constructed on the so-called tracker-pneumatic system. Its mechanical equipment was noteworthy for its day. However, the successful introduction of electro-pneumatics completely revolutionized the technique of organ building. Through the good offices of Dr. W. J. Holland, the funds for a new concert organ were provided by the Carnegie Corporation of New York, of whose board Dr. Holland is a member.

The new organ—only the case and the display pipes of the old instrument were retained—is of the most modern type and has four manuals. The cost was approximately \$50,000. The echo organ is situated in a separate chamber in the rear of the hall.

After the completion of the new organ, a series of recitals was given from Dec.



Dr. Caspar P. Koch, Organist of Northside Carnegie Hall, Pittsburgh. Who Has Given Some 1500 Free Recitals

2, 1924, to Jan. 13, 1925, by Dr. Koch, Daniel R. Phillippi, Arthur B. Jennings, Jr., Charles A. H. Pearson, James Philip Johnston, Harold D. Phillips and Dr. Heinroth.

Dr. Koch is a capable musician, highly regarded by his confrères and the public alike. He was born in Germany in 1872, came to this country when very young and studied organ, piano and composition in Milwaukee under Dr. Singenberger. Later he went to Berlin, where he became a pupil of Dr. Reimann in organ, of Theodore Kullak in piano, and of Urban and Berger in composition. He studied medieval church music at the Kirchenmusikschule in Ratisbon, graduating with first honors.

He became city organist of the City of Allegheny (now a part of Pittsburgh) in 1904, and still retains the post of City Organist of Pittsburgh. He has been instructor in organ and piano at the Carnegie Institute of Technology since 1914.

Dr. Koch has given approximately 1000 organ recitals in Carnegie Hall and in many other cities of America and Europe. The honorary degree of Doctor of Music was conferred upon him by Duquesne University in 1922.

His published works include songs and many organ transcriptions. He has arranged Bach's Fifteen Symphonies as Organ Trios.

WILLIAM E. BENSWANGER.

Linscott, Hubert, baritone (313)	Feb. 9, 1924
Loomis, Clarence, pianist, composer (221)	May 27, 1922
Lowden, C. Harold, composer (214)	April 8, 1922
Lucchese, Josephine, soprano (351)	Nov. 1, 1924
Luckstone, Isidore, coach, vocal teacher (307)	Dec. 29, 1923
Lund, Charlotte, soprano (309)	Jan. 12, 1924
Lys, Edith de, soprano (255)	Dec. 23, 1922
Macbeth, Florence, soprano (43)	Nov. 30, 1918
MacLennan, Francis, tenor (283)	July 7, 1923
MacMillen, Francis, violinist, composer (82)	Sept. 6, 1919
Madden, Lotta, soprano (159)	March 5, 1921
Maier, Guy, pianist (188)	Oct. 8, 1921
Mannes, David, violinist (84)	Aug. 20, 1919
Mario, Queen, soprano (259)	Jan. 20, 1923
Marshall, Charles, tenor (265)	March 3, 1923
Mason, Daniel Gregory, composer, teacher (227)	July 8, 1922
Mason, Edith, soprano (110)	March 27, 1920
Masson, Greta, soprano (116)	May 8, 1920
Mattfeld, Julius, librarian, organist (375)	April 25, 1925
Maxson, Frederick, organist (75)	July 19, 1919
McFayden, Alexander, pianist, composer (199)	Dec. 24, 1921
McKinley, Carl, composer (205)	Feb. 4, 1922
Meador, George, tenor (315)	Feb. 23, 1924
Meisle, Kathryn, contralto (224)	June 17, 1922
Meldrum, John, pianist, organist (240)	Sept. 9, 1922
Mellish, Mary, soprano (127)	July 24, 1920
Melville-Liszniewska, Marguerite, pianist (135)	Sept. 11, 1920
Meyer, Marjorie, soprano (373)	April 11, 1925
Middleton, Arthur, baritone (76)	July 26, 1919
Mikova, Marie, pianist, teacher (330)	June 7, 1924
Miller, Emily, accompanist, coach (317)	March 8, 1924
Miller, Marie, harpist (363)	Jan. 31, 1925
Miller, Reed, tenor (218)	May 6, 1922
Milligan, Harold Vincent, organist, musicologist, composer (185)	Sept. 10, 1921
Montani, Nicola A., composer, conductor (78)	Aug. 9, 1919
Moore, Francis, pianist (211)	March 18, 1922
Morgan, Maud, harpist (114)	April 24, 1920
Morgana, Nina, soprano (79)	Aug. 16, 1919
Morris, Edward, pianist (111)	May 3, 1920
Morris, Harold, pianist, composer (215)	May 15, 1922
Murphy, Lambert, tenor (68)	May 24, 1919
Namara, Marguerite, soprano (152)	Jan. 15, 1921
Nash, Frances, pianist (59)	Mar. 22, 1919
Nevin, Gordon Balch, composer, organist (156)	Feb. 12, 1921
Nielsen, Alice, soprano (14)	May 4, 1918
Noé, Emma, soprano (344)	Sept. 13, 1924
Oldberg, Arne, composer (101)	Jan. 24, 1920
O'More, Colin, tenor (326)	May 10, 1924
Onelli, Enrichetta, soprano, vocal teacher (296)	Oct. 13, 1923
Page, Nathaniel Clifford, composer, musicologist (236)	Aug. 12, 1922
Parker, Horatio, composer (40)	Nov. 9, 1918
Patterson, Elizabeth Kelso, vocal teacher (352)	Nov. 15, 1924
Pattison, Lee, pianist (190)	Oct. 22, 1921
Patton, Fred, bass-baritone (260)	Jan. 27, 1923
Pease, Rollin, bass (338)	Aug. 1, 1924
Persinger, Louis, violinist, composer (62)	April 5, 1919
Peterson, May, soprano (61)	April 12, 1919
Pettis, Ashley, pianist (244)	Oct. 7, 1922
Pilzer, Maximilian, violinist (60)	Mar. 29, 1919
Polak, Emil J., pianist, accompanist, coach, composer (304)	Dec. 8, 1923
Polk, Rudolph, violinist (162)	Mar. 26, 1921
Ponselle, Rosa, soprano (332)	June 13, 1925
Powell, John, pianist (3)	Feb. 16, 1918
Powell, Maud, violinist (4)	Feb. 23, 1918
Price, James tenor (288)	Aug. 18, 1923
Pyle, Wynne, pianist (67)	May 17, 1919
Randolph, Harold, pianist (12)	April 20, 1918
Ray, Ruth, violinist (174)	June 18, 1921
Rechlin, Edward, organist (339)	Aug. 9, 1924
Remington, Pierre, bass (275)	May 12, 1923
Reuter, Rudolph, pianist (113)	April 17, 1920

[Continued on page 27]

CHICAGO APPLAUDS SUMMER RECITALS

Auer, Grainger and Lamond
Among Week's Visitors—
Hans Lévy in Début

By Eugene Stinson

CHICAGO, July 6.—Concerts by Leopold Auer, Hans Lévy, Percy Grainger and Frederic Lamond were among the interesting events last week.

Professor and Mrs. Auer played Sonatas by Brahms and Beethoven at the Central Theater on June 30, before an interested and appreciative audience. Professor Auer's appearances are so infrequent that there is always a more or less spectacular interest in them. The musical aspects of his performance, however, were also of more than passing interest to all who are acquainted with the remarkable record of one of the most famous pedagogues of the generation.

Hans Lévy, son of Henriot Lévy, and some of whose compositions have been published under the pseudonym of Hans Henriot, was heard in piano recital at Kimball Hall on July 1. Leopold Godowsky's free transcription of Bach's C Minor 'Cello Suite, a Liszt Sonata and music by Chopin comprised the taxing program. The young pianist displayed unusual technical mastery, and the freshness and forcefulness of his playing made his début recital as enjoyable as it was auspicious.

Percy Grainger's recital, given at the Central Theater on July 2, brought to hearing Chopin's Sonata in B Minor, a group of very interesting compositions by Balfour Gardiner, the Handel-Brahms Variations, and the recitalist's own transcription of Fauré's "Nell" and Balakireff's "Islamey." Mr. Grainger's technical proficiency needs no mention nowadays, yet what it enabled him to accomplish in several passages of notable difficulty, as in the Scherzo and Finale of the Sonata, and elsewhere, were of considerable interest to students of piano, many of whom had assembled in his audience. A concern for plasticity and smoothness of surface seemed a major item in Mr. Grainger's performance.

Mr. Lamond's program was given at Kimball Hall on July 2, and comprised the Paganini-Brahms Variations, Beethoven's Sonata, Op. 111, an early Sonatina by Scriabin, a Caprice by the performer, and music by Chopin and Liszt. Mr. Lamond's technical facility and his intellectual style placed his recital on a lofty and sober plane.

Mme. Liszniewska Begins Master Class Series in San Francisco

SAN FRANCISCO, July 4.—Marguerite Melville Liszniewska, pianist and teacher at the Cincinnati Conservatory, opened her five weeks' master course in Sorsos Hall on June 22. She will devote three days a week to students in San Francisco and two days each week to students at the Dominican School of Music in San Rafael. In addition to her teaching activities, Mme. Liszniewska will fulfill several concert engagements, among which will be a recital at the Fairmount Hotel in San Francisco and an appearance as soloist at the Hollywood Bowl in Los Angeles, under the baton of Fritz Reiner, on the evening of July 30. The

occasion will be "Ohio Night" in Hollywood, and she will play Saint-Saëns' Concerto in G Minor. She was soloist at Hollywood last season under Alfred Hertz, conductor of the San Francisco Symphony. At the conclusion of her classes here, which are being managed by Alice Metcalf, Mme. Liszniewska will take a short vacation before returning East.

CHICAGO MUSICAL COLLEGE OFFERS FALL FELLOWSHIPS

Numerous Awards to Be Made on Basis
of Examinations Announced for
September

CHICAGO, July 3.—Fellowships exceeding in value \$20,000 will be offered to adult students at the Chicago Musical College at the beginning of the fall term, which opens Sept. 14. The number of free fellowships listed totals forty, and these will be given in the chief departments of the College. The examinations will be held during the week of Sept. 9. All fellowships are awarded by examinations, over which the teachers giving them, or the representatives of several special fellowships, will preside.

In the voice department Isaac Van Grove, Edoardo Sacerdote, Vittorio Arimondi, Aurelia Arimondi, Graham Reed, Belle Forbes Cutter, Rose Lutiger Gannon, Mabel Sharp Herdieu, Lucille Stevenson, Charles H. Keep, Jessie Waters Northrop, Edouard Dufresne, Sara I. Campbell and Alvane Ressiguie will offer free tuition.

There will be special fellowships in the voice department. One of these, offered by Alfred M. Snyder, will comprise two private lessons a week for the entire season, valued at \$960 a weekly harmony lesson, valued at \$40, a weekly sight singing lesson and one weekly Italian lesson. The Iota Chapter of Mu Phi Epsilon offers a vocal fellowship for the entire year, valued at \$300, open to women only. The Beta Chapter of the Phi Beta Sorority offers a \$300 fellowship to one of the members of the Sorority. The Mrs. O. L. Fox fellowship, of \$100 is another award.

The piano fellowships will be granted by Alexander Raab, Edward Collins, Moissaye Boguslawski, Maurice Aronson, Harry Detweiler, Max Kraumm, Wesley LaViolette, Gordon Campbell and C. Gordon Wedertz. Mr. Snyder's special fellowship will comprise two private lessons weekly, valued at \$600, one weekly harmony lesson and one composition lesson weekly.

Mr. Snyder also offers a special fellowship in violin, which includes two private lessons weekly with Leon Sametini, to the value of \$800, and a weekly lesson each in harmony and composition. Other fellowships offered in the violin department include those of Leon Sametini, Max Fischel, Maurice Goldblatt, and Ray Huntington. The Eta Chapter of the Lambda Phi Delta Sorority offers a fellowship of the value of \$100.

Other fellowships include those offered in 'cello by Jaroslav Gons, in pipe organ by Clarence Eddy, in motion picture organ by Charles H. Demorest and in expression by Lester Luther, Mabel L. Howatt and Fannie B. Linderman.

Application for fellowships must be made on blanks supplied by the Chicago Musical College, and must be received by Sept. 1, the management announced.

Joseph Schwarz Makes London Début

Joseph Schwarz, baritone, was scheduled to make his début in England on July 6, singing in a performance of "Rigoletto" in Covent Garden. Mr. Schwarz will return to America in December to fulfill a series of concert engagements that are being booked for him by Charles L. Wagner.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

WYRICK WYRICK CONCERT MANAGEMENT
600 Lyon & Healy Bldg., Chicago.
Albert HEILMAN, Accompanist
Gennett Records

MARIE MORRISEY Management
LOUDON CHARLTON
Carnegie Hall, New York
Brunswick Records

Abraham SOPKIN VIOLINIST
Management:
S. Hurok, Inc., Aeolian Hall, New York
Personal Representative:
Charles Burke, 2001 Straus Bldg., Chicago

Young Artist Returns from Contest in Home City with Violin Prize



Catherine Wade-Smith, Violinist, with Her Teacher, Leon Sametini of the Chicago Musical College

CHICAGO, July 4.—Portland, Ore., is Catherine Wade-Smith's home, and the young violinist, a pupil of Leon Sametini at the Chicago Musical College, made a special trip there last month, returning with the prize she won at the Biennial Contest held by the National Federation of Women's Clubs.

Miss Smith is shown in the photograph above with Mr. Sametini, under whom she has studied for several years and as whose pupil she recently won an old Italian violin, presented by Lyon & Healy, at a contest held in Orchestra Hall by the Chicago Musical College. This picture was taken in Grant Park, on Lake Michigan, within a stone's throw of the College.

Syracuse Musicians Are Active

SYRACUSE, July 4.—William P. O'Hearn of New York and Syracuse is in Chicago, where he went to hear the operas, "The Legend of the Piper" and "The Music Robber" in which his sister, Margaret O'Hearn appeared to good advantage. Many recitals have been given by music students. An interesting event was the appearance of Jane Cook of the Junior Morning Musicals. She is a pupil of Mary Palmer Fairlamb, pianist. K. D. V. PECK.

St. Paul Civic Organist Heard

ST. PAUL, MINN., July 6.—Hugo Goodwin, municipal organist, presented a recital, under the auspices of the Department of Education, at the Auditorium on June 29. The program, which was one of a series, included works of Grieg, Mendelssohn, Bizet, Donizetti, Widor and others.

Asheville Champions Native Works

ASHEVILLE, N. C., July 4.—Pupils of Arthur L. Manchester gave a concert recently in which songs of Harry Rowe Shelly, Lily Strickland and Hilbert Stewart were included on the program.

An unusual feature was the original song of Mrs. E. A. Ogle of Asheville, who has been studying composition under Mr. Manchester. The Aeolian Choir of Asheville, composed of women's voices, gave a vesper service at the Weaver College Commencement, under the direction of Mr. Manchester. Compositions of William Arms Fisher, Horatio Parker and P. C. Lutkin were sung in an excellent manner. Mr. Manchester sang "It Is Enough" from Mendelssohn's "Elijah," accompanied by his daughter, Ruth Manchester. Elta Blanchard accompanied the choir.

SINGERS HOLD FESTIVAL

Lillian Gustafson Soloist at Fifth Meeting of Northwestern Division

ST. PAUL, July 3.—The Northwestern Division of the American Union of Swedish Singers held its fifth annual festival in this city on June 19, 20 and 21. The first concert in the Auditorium on the evening of June 19 began with "The Star Spangled Banner," sung by the festival chorus of 250 singers under the leadership of Hjalmar Nilsson, who also led the singers in an arrangement of "A Mighty Fortress Is Our God" and "The Flag of Sweden," by Alfvén, sung in Swedish. Other numbers were given by the Stockholm University Chorus, under Einar Ralf and Lillian Gustafson, soprano, who, with Mrs. John F. Dahl at the piano, was most cordially received in three groups of solos.

The second evening was of the same general character as the previous program, with the burden of the numbers falling on the Stockholm University Chorus, which roused its hearers to high enthusiasm through its fervent singing of songs of the homeland. Miss Gustafson again made a fine impression through her beautiful singing of operatic arias and numbers in English and Swedish.

The festivities on the third day did not include a musical program, but were devoted to a business meeting, a drive through the city and a banquet in the evening.

P. MARINUS PAULSEN
Conductor Indianapolis Symphony Orchestra
Violin and Composition
SHERWOOD MUSIC SCHOOL Chicago

ANTONIO NICOLICH
Basso
Chicago Civic Opera Co.
Management V. STOLZ
1816 Straus Bldg., Chicago

HELEN FOUTS CAHOON
SOPRANO
608 Fine Arts Building, Chicago
Phone Wabash 8988

ARTHUR FRAZER
PIANIST
100 East Chicago Ave., Chicago

HELEN FREUND
SOPRANO
Chicago Civic Opera
Auditorium Theater Chicago

JACQUES GORDON
Concertmaster, Chicago Symphony
Concerts—Recitals
Orchestra Hall, Chicago

GOLDIE GROSS
VIOLONCELLIST
3844 Lake Park Ave., Chicago

RUDOLPH REUTER
PIANIST
Haensel & Jones, Aeolian Hall, N. Y.

LEON SAMETINI
VIOLINIST
64 E. Van Buren St., Chicago

VITTORIO TREVISAN
Basso—Chicago Civic Opera Ass'n.
Vocal Studios: 74 Auditorium Bldg., Chicago
Wabash 4109

ALFRED WALLENSTEIN
SOLO CELLIST
Chicago Symphony, Orchestra Hall, Chicago

BERTHA OTT

17 Years Associate of
Late F. Wight Neumann

Has Entered the Managerial
Field Under Her Own Name.

Artists and Managers Desirous
of Securing Dates in Chicago
Communicate with

BERTHA OTT

1520 Blum Bldg.
624 South Michigan Ave.
Chicago

Phone Harrison 8780

MILWAUKEE SCHOOL CONFERS DEGREES

Arion Musical Club Elects Officers—Lyric Male Chorus Ends Year

By C. O. Skinrood

MILWAUKEE, July 4.—At the commencement exercises of Wisconsin Conservatory of Music recently, Frank Olin Thompson, assistant director of the institution, was the principal speaker. The events of commencement week included two recitals, one at Conservatory Hall and one at St. John's Auditorium. The commencement exercises were held at St. John's Auditorium. Diplomas were awarded by William Boeppler, director of the Conservatory.

The master's degree was conferred on Marie Frances Hickey and Sister M. Gabrielle, Nazareth, Mich. The Bachelor degree went to Desree Arleen Buchholz and Ruth Christiaansen. The following were given diplomas: Irene Kelhofer, Janesville, Wis.; Bertha Laubenstein, West Bend, Wis.; and Dorothy Heath, Loraine M. Komm, Genevieve R. Litscher, Alice P. Neverman, Mae Rowan, Hildegard N. Runge, Elsa Seidel, Sister Mary Xaveria, Ruth E. Weckmueller and Elizabeth Yunker, all of Milwaukee. A class of 39 was awarded teacher's certificates.

The Arion Musical Club, one of the oldest musical clubs in the city, which has been an important factor in the musical life of the city for almost half

a century, recently elected the following officers at the annual meeting: P. J. Kuipers, president, re-elected; W. B. Currie, vice-president; J. W. F. Roth, secretary; R. Bruce Douglas, treasurer, and J. O. Bourne, director. The rest of the board of directors have not yet served their full terms.

The Lyric Male Chorus at its annual meeting reported an excellent season from all standpoints. The club has a strong and vigorous membership with the number practically at the highest in the club's history. The club gives two regular concerts each year and many additional engagements are also made in Milwaukee and other cities.

Samuel A. McKillop was re-elected president, and Alfred Hiles Bergen, conductor. Other officers elected were: Thomas Darling, vice-president; S. E. Nelson, secretary; corresponding secretary, F. R. Bush; recording secretary, C. F. Thalman; director for three-year term, W. F. Buboltz; librarian, R. A. McKee; assistant librarian, Paul D. Kirshardt.

Wide Activities Seen in Native Biographies

[Continued from page 25]

Rich, Thaddeus, violinist (87).....	Oct. 11, 1919
Richardson, Martin, tenor (349).....	Oct. 18, 1924
Rider-Kelsey, Corinne, soprano, vocal teacher (293).....	Sept. 22, 1923
Riegger, Wallingford, conductor, composer (343).....	Sept. 6, 1924
Rihm, Alexander, pianist (115).....	May 1, 1920
Riker, Franklin, tenor, composer, vocal teacher (334).....	July 5, 1924
Roberts, Emma, mezzo-contralto (72).....	June 28, 1919
Robinson, Carol, pianist, composer (178).....	July 16, 1921
Roeder, Carl M., pianist, teacher (346).....	Sept. 27, 1924
Rogers, Bernard, composer (316).....	Mar. 1, 1924
Rogers, Francis, baritone (284).....	July 21, 1923
Rogers, James H., composer, organist (6).....	Mar. 9, 1918
Rosen, Max, violinist (35).....	Sept. 28, 1918
Rous, Marion, pianist, lecturer (267).....	Mar. 17, 1923
Rubinstein, Beryl, pianist, composer (201).....	Jan. 7, 1922
Russell, Alexander, organist, teacher, composer (167).....	April 30, 1921
Rybnar, Dagmar de Corval, composer, pianist (170).....	May 21, 1921
Saar, Louis Victor, pianist, composer (219).....	May 13, 1922
Saenger, Oscar, vocal teacher (276).....	May 19, 1923
Salter, Mary Elizabeth Turner, composer (11).....	April 13, 1918
Samaroff, Olga, pianist (34).....	Sept. 21, 1918
Samuels, Homer, pianist, composer (242).....	Aug. 30, 1924
Saperton, David, pianist (336).....	July 19, 1924
Saroya, Bianca, soprano (194).....	Nov. 19, 1921
Schelling, Ernest Henry, pianist, composer (49).....	Jan. 11, 1919
Schenck, Elliott, composer, conductor (324).....	April 26, 1924
Schnabel-Tollefsen, Augusta, pianist (121).....	June 12, 1920
Schofield, Edgar, baritone (103).....	Feb. 7, 1920
Schumann, Meta, soprano, accompanist, composer (328).....	May 24, 1924
Scott, Henri Guest, bass (33).....	Sept. 14, 1918
Scott, John Prindle, composer (140).....	Oct. 23, 1920
Seagle, Oscar, baritone (106).....	Feb. 28, 1920
Seiler, C. Linn, composer (204).....	Jan. 28, 1922
Shattuck, Arthur, pianist (15).....	May 11, 1918
Shaw, W. Warren, tenor, vocal teacher (300).....	Nov. 10, 1923
Shelley, Harry Rowe, organist, composer (45).....	Dec. 14, 1918
Silberta, Rhea, composer (161).....	Mar. 19, 1921
Simmons, William, baritone, (128).....	July 31, 1920
Simonds, Bruce, pianist (384).....	June 27, 1925
Sinsheimer, Bernard, violinist (166).....	April 23, 1921
Smith, Ethelynde, soprano (91).....	Nov. 8, 1919
Sonneck, Oscar George, musicologist (258).....	Jan. 13, 1923
Sousa, John Philip, bandmaster, composer, author (252).....	Dec. 2, 1922
Souvaine, Henry, pianist, composer (340).....	Aug. 16, 1924
Sowerby, Leo, composer (151).....	Jan. 8, 1921
Spalding, Albert, violinist (13).....	April 27, 1918
Speaks, Oley, composer, bass (187a).....	Oct. 1, 1921
Spencer, Eleanor, pianist (41).....	Nov. 16, 1918
Splier, Harry Reginald, vocal teacher, composer (354).....	Nov. 29, 1924
Spliering, Theodore, conductor, violinist (25).....	July 20, 1918
Spross, Charles Gilbert, pianist, composer (66).....	May 10, 1919
Stanley, Helen, soprano (125).....	July 10, 1920
Stephens, Percy Rector, conductor, bass, vocal teacher (120).....	June 5, 1920
Stephens, Willard Ward Leon, pianist, composer, organist (56).....	Mar. 1, 1919
Stickles, William, vocal teacher, composer (179).....	July 23, 1921
Stoessel, Albert, violinist, conductor (146).....	Dec. 4, 1920
Stopak, Joseph, violinist (175).....	June 25, 1921
Stucken, Frank Van der, conductor, composer (251).....	Nov. 25, 1922
Swain, Edwin, baritone, (239).....	Sept. 2, 1922
Swinford, Jerome, baritone (285).....	July 28, 1923
Tas, Helen Teschner, violinist (155).....	Feb. 5, 1921
Taylor, Deems, composer (117).....	May 15, 1920
Telva, Marion, contralto (207).....	Feb. 18, 1922
Terry, Robert Huntington, organist, composer (263).....	Feb. 17, 1923
Thayer, Gordon Russell, pianist, teacher (320).....	Mar. 29, 1924
Thomas, Edna, mezzo-contralto (269).....	Mar. 31, 1923

Levitcki Sets Face Toward the Far East

NEITHER the fear of earthquakes in Japan nor of uprisings in China have had any deterring influence upon Mischa Levitzki in outlining the course of his forthcoming visit to the Far East. Mr. Levitzki will leave New York next week for the Pacific Coast, sailing on the Korea Maru from San Francisco on July 21. In order to keep his fingers in trim for his concert in Honolulu on July 27, a piano will be specially installed in his cabin on the Korea Maru.

Leaving Honolulu by the same boat immediately after the concert, he will proceed to China, arriving in Shanghai on Aug. 13; leaving five days later for Singapore, where he will arrive on Aug. 26, with his first concert scheduled for the following day.

The pianist will then sail for Java, where he is booked for a series of twelve concerts, beginning in Batavia on Sept. 1. A month later he will begin a tour of twenty concerts in India with a recital in Rangoon, after which he will visit China and the Philippine Islands. He will conclude his visit to the Far East with a tour of Japan, giving his first concert in Tokio on Nov. 27.

Mr. Levitzki will leave Japan about the middle of December, arriving in the United States in time to begin a tour of



Photo by Kubej-Rembrandt

Mischa Levitzki, Pianist

the Pacific Coast on Jan. 7. He will not return East until the end of February, when he will fulfill a series of recital and orchestral engagements that are being booked by Concert Management Daniel Mayer.

TOLEDO MUSICIANS GIVE PROGRAM OF WIDE RANGE

Monday Musicales Elects Officers—Scottish Rite Choir Completes Successful Concert Tour

TOLEDO, OHIO, July 4.—The Monday Musicales has concluded a very delightful season of study, the last program of the year being given at J. W. Greene's. These programs have ranged from music of the sixteenth and seventeenth centuries to the modern period, each program being in charge of a club member under the direction of Adelina Reeve Huston. Those having charge of programs were Maude Ellis Lackens, Mrs. Bronson Taylor, Edna Beach Webb, Lucia Gaudern, Mrs. Arthur Tracy, Mrs. Roy Kreitzer, Mrs. Herbert Davies, Mrs. Herbert Sloan, Mrs. Louis Bruyere, Guyneth Freed Redman, Lucille Dodge More, Florence Fisher and Ethel Schwartzler.

The senior club also presented the Junior Monday Musicales in two programs, one under the direction of Mrs. Reginald Morris and the other under Mrs. John Gillett.

Officers for the coming season of the Monday Musicales are Mrs. Alexander Houston, president; Mrs. Arthur Tracy, vice-president; Mrs. John Gillett, musical director; Guyneth Freed Redman, corresponding secretary; Georgina Potts, recording secretary; Mrs. Walter Rideout, treasurer, and Mrs. Roy Kreitzer, librarian.

The Scottish Rite Choir, composed of prominent soloists in the city and under the leadership of William A. Howell, has completed a tour of six nearby cities, meeting with great success. The cities visited were Fremont, Findlay, Fostoria, Bryan, Defiance and Norwalk. The programs embraced the "Inflammatus" from Rossini's Stabat Mater, the Quartet from "Rigoletto," excerpts from "Trovatore" and music by Mozart and Puccini. Jewish sacred numbers were sung by the Scottish Rite Male Chorus, and operatic scenes were given in costume.

The members of the choir are Mrs. Alexander Houston, Norma Schelling Emmert, Julius J. Blair, Lucille Nemeyer, Helen Lease Sloan, Mrs. Reginald Morris, Maude Ellis Lackens, Beulah Ryth Shortt, Mrs. Charles Brady, Harry Turvey, Fred Mills, Reginald Morris and Mrs. Fred Mills. The accompanists for the concerts were Edna Beach Webb and Isabel Rudd.

HELEN MASTERS MORRIS.

Bruce Simonds, pianist, has left for Europe, where he will divide his time between recreation and study under Professor Matthay, with whom he worked several seasons ago. Return engagements for next season have been booked in Meriden, Cooperstown and Boston.

Frances Sebel, lyric soprano, will be under the management of R. E. Johnston during the season of 1925-26 and 1926-27. Miss Sebel was heard in a recital in Town Hall last February.

JULES FALK

The Distinguished Violinist
Season 1925-1926 now booking
JULES FALK CONCERT DIRECTION
224 Fifth Avenue, New York



LESLEY
MACK
ENGLISH TENOR
Concert—Oratorio—Opera
Apply: SECRETARY
1026 President St., Brooklyn, N. Y.
Phone Prospect 1118

Conal O'C. Quirke

Teacher of Voice
243 Central Park West, New York
Phone 5880 Schuyler
Teacher of Grace Leslie, Contralto, and
Milo Miloradovich, Soprano

Celebrated,
Spanish Piano
Virtuoso.
Teacher of
many famous
pianists.

ALBERTO
JONÁS
19 West 85th St.
New York
Phones: Schuyler 1044 or 9923

Mr. & Mrs. Henry Holden Huss

JOINT RECITALS
Piano and Voice Specialists
Entire Preparation to Concert Stage
Special Teachers' Courses
Studio: 809 Steinway Bldg., 113 W. 57th St.
Residence, 144 East 150th St., New York City
Phone Mott Haven 0363

TAMME

In Paris and Italy Until Fall
Address: c/o American Express Co.
11 Rue Scribe Paris, France



HARRIET
YOUNGS
Soprano
CONCERTS—RECITALS
ORATORIOS
Manager: Mollie Croucher
1425 Broadway, New York

ALBERTO BIMBONI

Voice Teacher
Coach for Opera and Recitals
2025 Broadway, New York City
Telephone Columbus 6074

Community Singing Marks Convention of Educators in Indianapolis

INDIANAPOLIS, July 6.—A feature of the sixty-third annual convention of the National Education Association, which was opened here on June 28, was community singing under the leadership of Ernest G. Hesser, local director of music, and Fred Newell Morris. The Tabernacle Presbyterian Church choir and Paul Matthews, organist, were also heard.

CHICAGO.—After a group of songs, given at Whitewater, Mich., Kathryn Browne, contralto, was recalled twelve times.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

People and Events in New York's Week

ADDRESSES GRADUATES

Dr. Frank Damrosch Points Way in Commencement Address to Students

Although it is important that the student be concerned with doing, he should not overlook the "don't's," according to Dr. Frank Damrosch, who pointed out some terse facts at the recent commencement exercises of the Institute of Musical Art, of which he is director.

His parting injunction to the graduates included the following bit of advice:

"Don't imitate the pianola or any other form of canned music; rather express yourself in your own way, however simple, and you may achieve artistship."

"Don't degrade music to the level of the 'job.'"

"Don't seek fame. She is a wench not worth running after. If you are worthwhile, fame will follow you, unmasked. The kind of fame that allows herself to be caught is the kind that can be bought. It is a cheap article sold at a fancy price. Do those things which will strengthen and ennoble your character, for how else can you fulfill art's mission of expressing noble thoughts by noble means to noble minds."

"Do your own criticizing of your works and deeds after setting your standards high and be ruthlessly honest and exacting in your judgment. You can then face the criticism of others with equanimity."

Sylvia Lent Plays for Newspapermen

Sylvia Lent, violinist, gave a recital in the auditorium of the Hotel Aspinwall at Lenox, Mass., at the sixty-ninth annual meeting of the New Jersey Press Association, on Sunday evening, June 29, following a three-day business conference of the Jersey editors and publishers. Irving Bachelier, author and former newspaperman, who was at the hotel on his honeymoon, was invited by the association to attend the business meetings, and he and Mrs. Bachelier were among the auditors at Miss Lent's recital. Miss Lent was photographed by a motion picture man while playing. The Press Association is arranging to purchase the film after it has been exhibited throughout the country, and will show it at its seventieth annual meeting next June.

Marie Morrissey Sings in Canada

Marie Morrissey, contralto, has been heard in recital in Canada recently. She was heard at Summerside, Prince Edward Island, on June 18, when she was assisted by Kathleen Hornby, violinist, and W. S. Fletcher, pianist. She was also soloist in the opening services of the United Churches of Canada, marking the reunion of the Presbyterian and Methodist Churches in the Dominion. Miss Morrissey sang in Waynesville, N. C., on July 2, and is now with her husband on a camping trip in the woods of Michigan. She will give her Chicago recital on Nov. 8, and her New York recital on Nov. 29.

Zeta V. Wood Opens New Studio

Zeta V. Wood, teacher of singing, opened her new studios in Steinway Hall with a musicale on the evening of June 16, when a program was given by the Manhattan Double Quartet, Hannah Klein, pianist, and Herman Yoder, accompanist. The quartet sang the "Bridal Chorus" from Cowen's "Rose Maiden" and numbers by Wagner, De Koven, Mendelssohn, Brahms and others; and Miss Klein was heard in works by Dohnanyi, Schubert-Liszt, Smetana, Chopin and Delibes-Dohnanyi.

Marie Miller Plays in Paris Musicales

Marie Miller, harpist, who is spending the summer in Paris, appeared at a musicale at the home of the Countess de Prorok on the afternoon of June 22. Miss Miller was accompanied to Paris by six American pupils, and in addition is teaching two French harpists.

E. Robert Schmitz on Motor Trip West

E. Robert Schmitz, pianist, accompanied by his wife and daughter and Bernard Laberge of the Bogue-Laberge

Concert Management, left New York last week by motor for Boulder, Colo., where he will begin his master class series on July 29. The party will go via Montreal and the St. Lawrence Valley. At the conclusion of the five weeks' session, Mr. Schmitz will return to New York and will begin his concert

season with a recital in Aeolian Hall, after which he will leave on a coast to coast tour. It has been announced that an anonymous donor has presented Mr. Schmitz with an annual gift of \$100 for the scholarship fund, thereby increasing it to \$200. The summer course will be in charge of Lucy D. Bogue.

Elena Gerhardt to Tour Whole Country Next Season in Series of Concerts

(Portrait on front page)

KNOWN as one of the foremost exponents of lieder singing both here and in Europe, Elena Gerhardt has a remarkable record in her chosen sphere.

Born in Leipzig in 1883, she became a pupil of Marie Hedmont at the Conservatory from 1899 to 1903, when she was prepared to make her debut. This she accomplished under good auspices, having the late Artur Nikisch as her associate at the piano.

Her success was so positive as to procure for her an engagement at the Opera, where she appeared as *Mignon* and as *Charlotte* in "Werther" in sixteen performances. The stage, however, offered no allurements, so she turned her attention to concert and oratorio, in which she soon achieved much success.

Lillian Gustafson Assists Swedish Singers in St. Paul Festival

Among the most interesting engagements fulfilled by Lillian Gustafson, soprano, recently was her appearance as soloist in two concerts of the American Union of Swedish Singers in St. Paul on June 19 and 20. Miss Gustafson made a most favorable impression, being especially well received for her singing of groups of songs sung in the Swedish language. Other numbers were by Handel, Mozart, Troyer, Reger, Winter Watts, Gounod and others. Following a vacation at Chautauqua, N. Y., Miss Gustafson will go to Nantucket for the month of August, when she will prepare her programs for next season under the guidance of Mlle. M. Walther.

Anna Robenne to Head New Ballet for Tour Next Season

The establishment of an American national ballet, in which several prominent art patrons are said to be interested, has been announced and will open in the early fall in Washington. Following an engagement in New York, the company expects to make a tour of the principal American cities. Anna Robenne, formerly of the Imperial Ballet of Russia, and who made a successful American debut at the Manhattan Opera House on April 15, will head the company.

Doris Doe Assists Dancer in Program

Doris Doe, contralto, who was heard in recital last season in New York, Chicago, Omaha and many other cities, was soloist at the first New York interpretative dance recital of Paul Swan on the evening of June 28. This was Miss Doe's last New York appearance before leaving for Chautauqua, N. Y., where she is soloist this month. Mr. Swan, an American dancer, who has given a series of successful programs in Paris recently, was also cordially received.

Edwin Swain Leaves for Chautauqua

Edwin Swain, baritone, has left New York for Chautauqua, N. Y., where he will be heard as soloist with the New York Symphony during the month of July. In August, he will fulfill three recital engagements in North Carolina and will sing in Southampton and other summer resorts.

Many Cities to Hear John Coates

John Coates, English tenor, is being booked for many engagements during his two months' American tour next season. He has been engaged to appear in Brooklyn, at the Peabody Institute in Baltimore, with the Männerchor in Indianapolis, in Buffalo, Pittsburgh, Chicago,

Her first American tour was made in 1912, when she appeared with leading symphony orchestras and in numerous recitals. Since then she has been an annual visitor, having a large following of music-lovers especially devoted to lieder.

English and American audiences have attended Miss Gerhardt's recitals in large numbers. Many believe that this form of vocal expression is the most exacting, the most penetrating and the most artistic of all and that there are few singers who possess interpretative power, technique and versatility sufficient to make an evening of lieder singing illuminative and attractive.

Miss Gerhardt next season will be under the management of George Engles, her tour embracing the whole country from the Atlantic to the Pacific.

Montreal, Ottawa, Brandon, London and Winnipeg. He will also be heard in New York and Boston, presenting a program of Christmas songs. Mr. Coates has been engaged for the Gloucester Festival in England in September, singing in performances of "Elijah," Elgar's "The Apostles," "Messiah" and Verdi's Requiem.

Daniel Mayer Books Artists for Opera in San Diego, Cal.

Ernest Davis and Ulysses Lappas, tenors, and Carmen Judah, soprano, have been booked through the Daniel Mayer office for appearances with the San Diego Opera Company in October. Miss Judah will sing in "Cavalleria," "Faust" and "Trovatore"; Mr. Davis will be heard in "Aida," "Trovatore," "Faust" and "Martha," and Mr. Lappas will appear in "Samson et Dalila."

May Korb Weds Charles R. Cronham

Mr. and Mrs. Benjamin John Korb have announced the marriage of their daughter, May, to Charles Raymond Cronham in New York, on May 29. Mrs. Cronham, who is a coloratura soprano, has been heard frequently in concert, both in New York and on tour, and will continue her professional career. Mr. and Mrs. Cronham are spending the summer on Great Diamond Island, Me.

Mary Frances Wood Gives Recital

Mary Frances Wood, pianist, a pupil of Ernesto Berumen, appeared in recital of her own at the La Forge-Berumen Studios on June 22, playing classical and modern compositions. Miss Wood played, among other numbers, the Sonata "Appassionata" by Beethoven, which gave the young pianist ample opportunity to display her pianistic talent.

Rose Hamilton Goes to Pennsylvania for Summer's Vacation

Rose Hamilton, contralto, has gone to Wellsboro, Pa., where she will spend the summer. In addition to adding new songs to her repertoire for next summer, she is spending much of her time on the tennis courts and golf links. Miss Hamilton will be heard again next season under the direction of Walter Anderson.

Ernest Davis Leaves for West

Ernest Davis, tenor, left New York last week by motor for Kansas, where he will spend a few days before proceeding to Seattle, where he will be soloist at the annual "Wayfarer" Pageant during the week of July 27. He will also be heard in recital in Laramie, Wyo.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

LISTS NATIVE FOLK-MUSIC

New Work by Julius Mattfeld Gives References to N. Y. Library Data

Research in American folk-music has attracted several explorers in this rich and comparatively unworked field in recent years, and numerous bits of data on the subject have found a place in the New York Public Library. A valuable reference work, which lists this material in a way to make it accessible to students and general readers, has just been prepared by Julius Mattfeld of the Central Library's Music Division, under the title "The Folk-music of the Western Hemisphere."

Mr. Mattfeld's work aims to offer the student "a bibliographical basis for the study of American folk-music in its various departments." The variety of original music listed is large, the divisions of the material being as follows: Canadian, Cowboy, Creole, Eskimo, Indian and North, South and Central American Indian and Negro, and United States proper.

Attached to the work is a list of native musical instruments, which should prove especially helpful in gaining an insight into native folk-art. There is also an exhaustive index. The work is dedicated to Dr. Otto Kinkeldey, former head of the New York Public Library Music Division, and now head of the music department of Cornell University. It was at Dr. Kinkeldey's suggestion that Mr. Mattfeld began his task of compiling the references to the material in the library.

Divertissements Head Capitol List

The musical program which surrounded the feature at the Capitol Theater was headed by a group of brilliant divertissements. These consisted of "Serenade," danced by Mlle Gambarelli, prima ballerina and ballet mistress, assisted by Dan McCarthy; Doris Niles and the ballet corps, Lina Belis, Nora Puntin, Ella Donohoe, Ruth Flynn, Elma Bayer and Inga Bredahl, in a "Gavotte," and Caroline Andrews, coloratura soprano, assisted by Frank Moulan, comedian, in "The Mechanical Doll." A special unit on the program was devoted to Pietro Capodiferro, first trumpeter of the orchestra, who is acclaimed as one of the finest exponents of the trumpet in this country. His solo was "Columbia," a Polka-Fantasia, by Rollinson. David Mendoza conducted the orchestra in the "Zampa" Overture, and Melchiorre Mauro-Cottone, chief organist, contributed a solo.

Oliver Stewart Goes to Maine

Oliver Stewart, tenor, has left New York for Harrison, Me., where he will spend the summer. His last New York appearance was in a radio recital from station WOR on the evening of June 30, when, with Gordan Laidlaw at the piano, he sang numbers by Handel, Giordano, Lalo, Strauss, Puccini, Lehmann and others.

World's Largest and Foremost Motion Picture Palace

CAPITOL

B'way at 51st St. "Subway to Door" EDW. BOWES Mng. Dir.

"PRETTY LADIES" WITH ALL STAR CAST

CAPITOL GRAND ORCHESTRA And the Capitol Ballet Corps Presentation by ROTHAFEL

RIVOLI BROADWAY AT 49th ST.

"Night Life of New York" with ROD LA ROQUE and DOROTHY GISH

\$100,000 REFRIGERATING PLANT NOW COOLING THE RIVOLI RIVOLI CONCERT ORCHESTRA

RIALTO BROADWAY AT 42nd ST.

"MARRY ME"

with FLORENCE VIDOR and EDWARD HORTON

RIESENFELD'S CLASSICAL JAZZ Presentation by Riesenfeld

Ravinia's First Week of Opera Is Acclaimed

[Continued from page 1]

seasons ago, returned after absences of several seasons.

Miss Raisa's debut, made at the Tuesday evening performance of "Aida," presented this singer in a rôle in which she is already very well known. Giovanni Martinelli was a warmly received *Ramond*, singing with his accustomed fullness of power and brilliance of tone. Ina Bourskaya presented her interesting impersonation of the Egyptian princess, and Giuseppe Danise demonstrated, as in other summers, that the rôle of *Amonasro* is one in which the beauties of his voice find most sonorous and satisfying expression. Léon Rothier was the *High Priest*, and Louis D'Angelo was the *King*. Gennaro Papi conducted.

Wednesday's "Barber of Seville" was sung with Florence Macbeth as *Rosina*, Mario Chamlee as *Almaviva*, Giacomo Rimini in the title rôle, Virgilio Lazzari as *Basilio* and Vittorio Trevisan as *Bartolo*. This was indeed an imposing cast, and its work was received with unqualified enthusiasm by the audience. Miss Macbeth's singing was delightful for its grace, accuracy and sparkle, and she made her *Rosina* a dainty and a charming person.

Mr. Chamlee's debut was the occasion for rejoicing among those who expect to hear the Ravinia opera regularly throughout the summer. He owns one of the finest tenor voices in the country and he employs it with a skill and finish which speak excellently for his understanding as a musician and his conscientiousness as an artist. Mr. Lazzari's *Basilio* is superb, and Mr. Trevisan's *Bartolo* inimitable. Miss Paggi, making her debut in America as *Bertha*, was heard with interest. Mr. Papi conducted.

Sundelius as "Marguerite"

Miss Sundelius' first operatic appearance of the local season was made in Thursday's "Faust," when Mr. Martinelli, Mr. Rothier, Margery Maxwell and Désiré Deffère were her associates. Her *Marguerite* is charming, both as to voice and to impersonation. The simplicity and sincerity of her work gave her performance both distinction and beauty. Mr. Martinelli accomplished some magnificent singing and, of course, was received with the heartiest of welcomes. Mr. Rothier's *Mephistopheles* is seemingly a complete concordance of the best French traditions of the part, and Miss Maxwell's *Siebel*, which has always been in the front rank, received its due share of recognition. Mr. Deffère made a capable *Valentin* and Philine Falco was a delightful *Marthe*. Louis Hasselmans conducted.

Raisa's First "Butterfly"

Miss Raisa's first appearance anywhere as *Butterfly* on Friday night was an event of much interest and proved the occasion for the extension of her powers of dramatic characterization. She sang the Puccini score with her usual breadth of style. Mr. Chamlee's *Pinkerton* was splendid, as were the *Suzuki* of Miss Bourskaya and the *Sharpless* of the accomplished baritone, Mario Basiola. Mr. Papi had the performance in charge.

The Ravinia concert series was begun on Sunday afternoon of last week, when members of the Chicago Symphony played under Eric DeLamarter's leadership a program in which music by Borodin, Rimsky-Korsakoff, Tchaikovsky, Goldmark and others was listed.

At Monday's concert Miss Sundelius, Miss Maxwell and Jacques Gordon, violinist, a favorite Ravinia soloist, were the guest artists.

Grieg's music was played at the children's concert on Thursday afternoon, and, after the intermission, Fisher's miniature Comedy Circus was the diversion.

EUGENE STINSON.

Edmund Burke Takes Vacation in Canada

Edmund Burke, bass-baritone of the Metropolitan, is spending the summer at Etchemin, Levis County, Quebec, where he is enjoying a vacation until Aug. 6, when he will begin his season. He will sing in performances of "Faust," "Samson et Dalila" and "Pagliacci" with the San Diego Opera Company in October.

John Powell, composer and pianist, will remain in this country this summer and will probably make a few concert appearances at some schools and colleges.

Minnesota Teachers Hear Addresses by Noted Visitors in Annual Meeting



LEADING FIGURES AT MINNEAPOLIS CONVENTION

A Group of Visitors and Officers of the State Teachers' Association Who Attended the Meeting: 1, Edwin Hughes, Who Led the Piano Master Class; 2, Herbert Witherspoon, Leader of the Vocal Master Class; 3, Florence Hinkle Witherspoon, Soprano; 4, Mrs. Earle G. Killeen; 5, Earle G. Killeen, Chairman of the Program Committee; 6, Donald N. Ferguson, President; 7, Esther Jones Guyer, Secretary and Treasurer; 8, Glenn Woods, Who Led the Demonstrations in Public School Music; 9, Mrs. Glenn Woods; 10, Franz Kneisel, Who Led the Violin Master Class; 11, Frances Boardman, Music Critic of the St. Paul "Pioneer Press-Dispatch"

Play-time Continues for Artists as Summer's Sun Holds Torrid Sway

[Continued from page 5]

with play and work. The picture shows them on the steps of the famous old Palais de Justice at Rouen.

Charles Tamme, teacher of singing, has been learning the art of combining his vacation with valuable ideas. With his wife and Miss O'Neill, a pupil, he has been busily absorbing continental voice culture in France, Italy, Switzerland, Germany and Holland. His pupil has been doing some coaching with Ernesto Sebastiani in Rome. The latter is the son of Mr. Tamme's teacher, Carlo Sebastiani, who died last year. The picture shows Mr. Tamme in front of his hotel in Nice.

Brings New Concerto

Frances Nash, pianist, recently returned from a six weeks' trip abroad, where she rested and collected music for her next season's programs. Among other things, she has brought back Honegger's new concerto. While she enjoyed her holiday in Europe, her real vacation is being spent on the coast of Maine, swimming, boating, sailing and reading. Of course, there is practising, but such things are not mentioned in the summer!

Paderewski, Schelling, Levitzki and Miss Nash are only a few of the many pianists whose varied vacations are of interest to the public. Frederick Tillotson is golfing in the vicinity of London. "Love me, love my dog!" is the title of the picture which he sent recently from "Tapor Bucks," where he was photographed among the rhododendrons.

Then there is Elly Ney, who recently returned from Europe with her husband, Willem van Hoogstraten, since the latter had to be in New York for the opening of the Stadium concerts, which he is conducting. High up in the mountains of Bavaria these two musicians forgot bâtons and keyboards, after Mme. Ney had completed a tour of thirty German cities, and spent many a profitable hour mountain climbing. Mme. Ney insisted upon taking a picture of her husband in his odd costume, which was described as a cross between the garb of a Scotch Highlander and Huckleberry Finn.

The summer is still young! If already artists' vacation activities spread from Honolulu to Bavaria, what geographical

secrets are to be disclosed in the merry month of August. Mme. Charles Cahier sends greetings from the land of the midnight sun; and the Cherniavsky Trio, now in London, is seriously contemplating another trip to Cape Town, South Africa. From the North Pole to the South Pole the artists are to be found; but New York is not a bit nervous, knowing well that her musical children will return to the fold with the first breath of autumn wind. HELEN M. MILLER.

San Diego Plans Week of Opera Next Autumn

[Continued from page 1]

Oct. 8, "Aida"; Oct. 10, "Trovatore"; Oct. 12, "Faust"; Oct. 13, "Martha," in English; Oct. 15, "Samson et Dalila." An additional non-subscription performance, probably of "Cavalleria" and "Pagliacci," is also being projected.

The officers of the San Diego Opera Company, Inc., are: George W. Moulton, president; Ada York, vice-president; Allen H. Wright, secretary; Rufus Choate, treasurer; Joseph W. Sefton, Jr., trustee; J. B. McLees, trustee; Col. E. N. Jones, auditor; Mr. Schryock, general director.

The board of governors includes: Mayor John L. Bacon, Virgil Bruschi, E. Strahlmann, Senator E. P. Sample, James MacMullen, Joshua L. Baily, Jr., Elizabeth Beachley, Mrs. J. A. Ferland, L. D. Blodgett, I. Jacobson, D. C. Collier, F. M. White, E. De Rocco, C. H. Martin, C. E. Rinehart, Magner White, Bernard Levi, Althea Warren, Arthur G. Peterson and George W. Owen.

Marcel Grandjany to Play with Orchestra

Marcel Grandjany, French harpist, has been engaged to play with orchestra at the Colonne, Paris, on Oct. 25. His next engagements will be in America, beginning in Fort Worth on Nov. 16 and Houston on Nov. 18.

Alberto Sciaretti, pianist, is spending the summer in Italy. He will return to America in December, giving his first New York recital in Aeolian Hall on Jan. 22.

HORNER INSTITUTE GIVES DEGREE TO CARL BUSCH

Kansas City Conservatory Has Annual Graduation—Choruses and Soloists Gain Applause

KANSAS CITY, Mo., July 6.—At the recent commencement exercises of the Horner Institute of Fine Arts, the degree of Doctor of Music was conferred on Carl Busch, composer, whose works have been widely performed by American organizations. Scholarships and diplomas were also presented to a number of students at the exercises. A banquet at the Mission Hills Country Club was given to the faculty and graduates of the Horner Institute the evening before the program.

The Kansas City Conservatory of Music recently held commencement exercises, at which diplomas and scholarships were conferred on the graduates.

With a single exception, provided by the Stockholm University Singers, a notable visiting organization, local individuals and groups have given the season's closing programs.

The Haydn Male Chorus, John R. Jones, conductor, was recently heard in Ivanhoe Auditorium. Mr. Jones has succeeded in developing the work of this ensemble to a high degree of artistry, as was repeatedly proved in a program of compositions by Beethoven, Gretchaninoff, Brahms, Duparc, César Franck, Cadman, Brewer, Davison and others. Richard Canterbury, accompanist, was an invaluable support and, in the capacity of soloist, played two groups. "Spring Magic," a composition by Mr. Canterbury, dedicated to the Haydn Chorus, was effectively interpreted.

Geneve Lichtenwalter was heard recently in a piano recital in All Souls Church. She played music of Bach-Busoni, César Franck, Erik Satie and Brahms. She also gave explanatory comments about the composers and music. Miss Lichtenwalter was warmly received and added extra numbers.

Under the auspices of the Universal Club a benefit concert was given by Mary Hewitt, soprano, in Ivanhoe Auditorium. Assisting artists were Margaret Fowler Forbes, violinist; Paul Snyder, pianist, and Edoardo Sacerdote, accompanist. Mr. Sacerdote has conferred a scholarship on the young student.

HONOR GENI SADERO

Italian Singer and Composer Is Guest at La Forge-Berumen Musicale

Frances Alcorn Fattmann, soprano, and Myrtle Alcorn and Phoebe Hall, pianists, were the artists in the fourth recital in the summer series at the La Forge-Berumen Studios on the evening of June 25. Geni Sadero, Italian singer and composer, was present and in addition to appearing on the program as the composer of "In mezzo al mar," brilliantly sung by Miss Fattmann, consented to sing several of her numbers at the close of the program. Miss Fattmann was heard also in "Over the Steppe" by Gretchaninoff, "The Faltering Dusk" by A. Walter Kramer, "Floods of Spring" by Rachmaninoff and an aria from "Aida." Miss Alcorn played Mendelssohn's Rondo Capriccioso, "Hark! Hark! the Lark" by Schubert-Liszt and a number by Moszkowski, and Miss Hall was heard in Debussy's Prelude in A Minor and two numbers by Rachmaninoff.

Miss Sadero greatly pleased the large gathering by her unique artistry in singing some of the melodies of her native land. She was obliged to add several encores before her hearers were satisfied.

Music Is Feature of Unique Oregon Festival

NEWBERG, ORE., July 6.—A unique celebration was held here recently in the fifth annual Berry Festival, in which music by the Rosarian Quartet and several bands played an important part. Similarly to the Rose Festival in Portland, this event celebrates the annual yield of the soil.

Charles Naegele to Play with Orchestra

Charles Naegele, pianist, has been engaged to play with the Detroit Symphony next Dec. 6. His next season's activities will include two New York recitals, appearances in Chicago and Boston and a tour of the South.

Western Art Merges with Music of Ancient China

[Continued from page 7]

they have not kept pace with progress in scientific thought. They developed music to a high pitch of perfection at a time when we did not even know what music was. But they have stagnated for centuries.

"As it is, the Chinese have twelve notes in their scale. They are called he, a, e, chang, che, kung, fan, lui, wu, i, chang, che.

"The characteristic Chinese scale has neither third nor leading note. It is neither major nor minor. A chromatic scale was formed by fitting together two whole tone scales.

"In singing and playing they use quarter, half, eighth or sixteenth-tones. I have heard many educated Chinese claim that their music is much superior to ours, even as we claim ours to be superior to theirs. The Chinese music is so complex and delicate, even though its sharpness at times jars on us, that from our standard of music it is most unsatisfactory to judge Chinese music.

Many Native Instruments

"The native instruments are mostly percussion ones, with a few strings and wind. The Chinese consider the *kin* the most finished of their musical instruments. It is called the 'scholar's lute.' Only the very highly educated people are supposed to play on this.

"In the Chinese literature one finds constant references to *kin*. It was so highly thought of that even emperors were proud if they could play this instrument well enough to be mentioned in the annals of the country as expert players. The *kin* was the first stringed instrument to be used in China. There

are legends that birds and beasts ranged themselves around good *kin* players.

"The *sheng* is a mouth organ. It is, in fact, an organ in miniature. It is built exactly on the same principle as the organ. But instead of a keyboard it is blown with the mouth. It is very hard on the lungs of *sheng* players.

"Then they have flutes and drums, three-stringed guitar (*san-hsien*) and the four-stringed guitar (*yuch ch'in*, the moon guitar) and stone chimes.

"China is world-famous for her gongs, bells and cymbals. Experts from various European countries have tried in vain to imitate the Chinese cymbals. But it cannot be done. The Chinese have been offered fabulous prices for these trade secrets. But such are the business ethics of the Chinese that these secrets cannot be bought with all the wealth of America and Europe. Some of the biggest bells of China weigh as much as fifty tons.

Masters of Percussion

"In the development of the music of the percussion instruments China stands unrivalled. We in America are still in a crude state as far as the music of the percussion instruments is concerned. The percussion instruments in our orchestras do not usually blend with the orchestra proper. In the Chinese orchestra the strings, the wind and the percussion instruments melt into one another in a soothing way. It is certainly impossible for us in America to conceive of the beautiful shades of color in music produced by the percussion instruments in China. Here is a study for the lifetime of an expert!

"But, to be frank," concluded Mr. Brown, "real Chinese music is in a deplorable state today. Let us hope, however, that with the new Renaissance in that ancient land of Confucius music will have a new birth for the enrichment of science and art the world over."

American Quintet Heard at Opening of New Hall in MacDowell Colony



Dorothy Jarvis Studio, Brookline, Mass.

Margaret Starr McLain, Composer, for a Bas-Relief by H. K. Bush-Brown

BOSTON, July 4.—A Quintet by Margaret Starr McLain was a feature of the dedicatory services for the Charles H. Bond Memorial Hall at the MacDowell Colony, Peterboro, N. H., Sunday afternoon, June 21.

Mrs. MacDowell presided and introduced Mrs. Bond, who in a simple and touching tribute to her husband, presented the beautiful assembly hall

to the colony. Little Isabel Sterns, the oldest grandchild of the donor, unveiled a bronze tablet to Mr. Bond.

A musical program followed, in which the following artists participated: Margaret Starr McLain, composer and pianist; John A. Rogers, baritone; Evelyn Borofsky, accompanist; and a quartet made up of Jacob Gordon and John Bertolami, violins; Albert Hewitt, viola, and Ernest Edler, 'cello.

Miss McLain's Quintet was especially written for the occasion, and its performance with the composer at the piano won the hearty commendation of the large assembly. The young American composer has been acclaimed here for her work. Last year she won a special scholarship at the New England Conservatory and has been a pupil of George W. Chadwick, head of the Conservatory. W. J. PARKER.

Italian Singer Takes Veil

ROME, June 22.—Rosina Storchio, Italian prima donna, has taken the veil, following her last appearance, which occurred in the Church Saint-Francis at Assisi. Her last operatic appearance was at the Opéra-Comique in Paris, where she sang *Butterfly*, a rôle she created.

Russian Choir Engages Bass Soloist

Basil Kibalchich, conductor of the Russian Symphony Choir, has engaged Ivan Steschenko as bass soloist of the organization next season. Mr. Steschenko was formerly a member of the Chicago Grand Opera Company.

To Make Film of "Faust"

PARIS, June 20.—A motion picture of "Faust" is being made. The Gounod opera music is being arranged to accompany the film.

MUSICIANS' DIRECTORY

The American Institute of Applied Music

40th season opens
212 West 59th St. Oct. 6, 1925
New York City Phone Circle 5329

Perry Averill BARITONE

TEACHER OF SINGING
Studio: 215 West 91st St., New York
Tel. Riverside 7823

Salvatore Avitabile

VOICE CULTURE
Teacher of MARION TALLEY
Studios: Metropolitan Opera House, N. Y.
Penn. 2684

Ella Bachus-Behr.

231 West 96th Street, New York
Telephone Riverside 8041

Louise Barnolt

Grand Opera
Mezzo-Soprano
TEACHER OF SINGING
Voice Placement—Diction—Repertoire
Tues. afternoons—Suite 34, Metropolitan Op. House Studios.
Residence Studio—148 Elm Ave., Mount Vernon, N. Y.

Mme. M. Blazejewicz-Ullman

CONCERT PIANIST AND TEACHER
Studios: 51 W. 95th St., New York City
Phone Riverside 6639

Susan S. Boice

SOPRANO
Teacher of the Art of Singing
Summer session, June 1st to Sept. 1st
57 West 75th Street, New York
Trafalgar 1057

Bessie Bowie

COMPLETE PREPARATION FOR
OPERA, CHURCH AND CONCERT
65 Central Park West New York City
Trafalgar 9269

William S. Brady

TEACHER OF SINGING
Studio: 137 West 86th St., New York
Telephone Schuyler 3580

May Laird Brown

LYRIC DICTION
Voice and Phonetics of
Italian, French, Spanish, German,
English
1 West 89th St., New York Schuyler 0035

Dudley Buck

Teacher of Singing
471 West End Ave. Phone Endicott 7449
Member of the American Academy of Teachers of Singing.

Giuseppe Campanari—BARITONE

TEACHER OF SINGING
Studio: 255 West 90th Street, New York City
Telephone Riverside 3469
By Appointment Only

Ernest Carter

COMPOSER—CONDUCTOR
Address: 115 East 69th St., New York
Tel. 8623 Rhineland

Chapman-Rogers Studios

PIANO AND VOICE
47 West 72nd St., New York City
Phone Endicott 7350

Mme. Virginia Colombati

Voice Culture
From voice placement to highest artistic finishing
Teacher of Josephine Lacchese
Studio: 294 W. 92d St., N. Y. C. Schuyler 5614

Ida Davenport

Artist-Teacher of Singing
Studio: 337 West 88th St., New York City
Phone Schuyler 6098

Clarence Dickinson

CONCERT ORGANIST
Organist-Director Brick Pres. Church; Temple
Beth-el; Union Theological Seminary
Address: 412 Fifth Ave., New York, N. Y.

Ralph Douglass Pianist-Accompanist
-Coach
To Many Prominent Artists (Teaching)
Studio: Metropolitan Opera House Bldg., New York
(By Appointment)
Residence Phone: Wadsworth 0900

Maestro L. S. Fabri

Authority on Voice Education
Complete Training for Opera
European Opportunities for Finished Students
in Practical Grand Opera Work
Metropolitan Opera House, New York.

Mrs. Karl (J. D.) Feininger

PIANO INSTRUCTION—Accompanist
Studio: 143 West 103rd St., New York City
Phone: Academy 3711
Summer School: Westport, Conn.

Fay Foster

VOICE
DICTATION—COACHING
Studio: 15 W. 11th St., New York, N. Y.
Tel. Watkins 1161
Director Vocal Dept. Ogonts School, Ogonts, Pa.

Zoe Fulton

CONTRALTO
TEACHER OF VOICE
Head of Vocal Department at Glen Eden Seminary,
Stamford, Conn.
144 West 57th Street New York
Phone Circle 8698

Myrtie Gehl

VOICE SPECIALIST
Singing made easy. All defects eradicated.
Lost voices restored.
180 Claremont Ave., New York
Morningside 4773

Vladimir Graffman

RUSSIAN VIOLINIST AND TEACHER
Exponent of Leopold Auer
Studios: 310 W. 95th St., Phone Riverside 6541

Victor Harris

Teacher of singing in all its branches
Member: American Academy of Teachers of Singing.
The Beaufort, 140 West 57th Street
Telephone, Circle 3053

Mrs. J. Harrison-Irvine

Voice—Piano—Diction—Coaching—
Accompanist
Carnegie Hall, 1013, New York. Circle 1350

Arthur J. Vincent

Teachers of Singing
246 Huntington Avenue, Boston, Mass.

Bruno Huhn—Vocal Teacher

Voice Lessons and Coaching at Lake Placid
Club, Essex County, N. Y., until Sept. 1.
Breathing—correct tone production—technic
Song and Oratorio repertoire

Helen Allen Hunt

CONTRALTO
Teacher of Singing
543 Boylston St., Boston, Mass.

Minna Kaufmann

Voice Teacher and Coach
INSTRUCTION LEHMANN METHOD
Studios: 601-2 Carnegie Hall, New York
Circle 1350

Harry Kaufman

Associated with the Carl Flesch Master Class
Curtis Institute, Phil., as Accompanist & Coach
Studio: 105 W. 35th St., New York. Circle 4634

Sergei Klibansky

Teacher of Singing
8 years leading instructor Stern Conservatory,
Berlin; 3 years Institute of Musical Art, New
York.
Studios: 205 W. 57th St. Phone: Circle 10324

Karl Krueger

CONDUCTOR (Late of Vienna)
Address:
Philharmonic Orchestra, Los Angeles, Calif.

McCall Lanham

Concert Baritone
Teacher of Singing
Director Vocal Dept., Cherry Chase School,
Washington, D. C.
New York, 2493 E'way, Phone: Riv. 6560
Studios: Wash. (Wed.) 1310 19th St., Ph. Frank. 0651

Caroline Lowe-Hovey

TEACHER OF SINGING—COACHING
Studios: 50 W. 67th St., New York. Endicott 9490.
Chickering Studios: 29 W. 67th St. Chickering 5681.

Isidore Luckstone

TEACHER OF SINGING
200 West 57th St., New York
Telephone Circle 3560

Blanche Dingley-Mathews

Specialist in
Normal Training for Piano Teachers
Steinert Bldg., 162 Boylston St., Boston

Peter Meremblum

CONCERT VIOLINIST
Conductor of Orchestra and Dir. of Violin
Dept., Cornish School, Seattle, Wash.

Mme. Laura E. Morrill

Teacher of Singing and Speaking Voice
Breathing a Specialty
Studio: 148 W. 72nd St., New York
Endicott 2118

Mme. Katherine Morreale

Soprano
Voice Culture Repertoire
170 West 72nd St. New York City
Phone Endicott 7957

Florence Otis

SOPRANO
Concerts—Recitals—Instruction
Metropolitan Opera House Bldg.
1425 Broadway New York City

Richard E. Parks—BASSO

TEACHER OF SINGING
Studio Open Entire Summer
235 West End Ave. New York City
Phone Endicott 9112

Elizabeth Kelso Patterson

SCHOOL OF SINGING
Studio: 257 West 104th St., New York City
Phone Clarkson 1514

Edoardo Petri

Master of Arts, Columbia University
TEACHER OF SINGING
Studio: 1425 Broadway, New York City
Phone: Pennsylvania 2628

Adele Luis Rankin

SOPRANO
Art of Singing
Metropolitan Opera House Studios
1425 Broadway, New York
Phone Pennsylvania 2634

Carl M. Roeder

TEACHER OF PIANO
Technique—Interpretation—Theory
607-608 Carnegie Hall, New York
Orange (N. J.) Studio: 350 Main St.

Francis Rogers

CONCERT BARITONE AND TEACHER
OF SINGING
Member American Academy of Teachers of Singing
Studio, 144 East 62d St., New York

H. M. Shapiro

VIOLINIST—INSTRUCTION
Studio: 112 Riverside Drive, New York
Phone Endicott 5927

Henrietta Speke-Seeley

TEACHER OF SINGING
Metropolitan Opera House Studios, New York
New Rochelle Studio: 69 Locust Ave.

Harry Reginald Spier

Teacher of Singing
117 W. 86th St.—Phone Schuyler 0572
Residence Phone Raymond 3086

Charles Gilbert Spross

ACCOMPANIST—COACH—COMPOSER
Address: Poughkeepsie, N. Y.

Mrs. C. Dyas Standish

Teacher of Many Noted Singers
Studio: 211 West 79th St., New York City
Endicott 3306

Oliver Stewart

TENOR
TEACHER OF SINGING
Available for Concerts, Recitals, Oratorios
Studio: 137 W. 86th St., New York
Tel. Schuyler 2729

Theodore Van Yorx

TEACHER OF SINGING
Studios open all summer
Studios: 4 West 40th Street, New York
Opposite Public Library Tel. Penn. 4792

Claude Warford

Teacher of Singing
Studios: 4 West 40th St., New York
Phone, Penn 4897

Charles Adams White

VOICE DEVELOPMENT—SINGING
509 Pierce Building
Copley Square, Boston

Arthur Wilson

VOICE and INTERPRETATION
905 Boylston St., Boston Worcester
Lederer Bldg. Day Bldg.

Anne Wolcott

Teacher of Singing—Coach—Accompanist
Graduate Student of Father Finn
Studio: 314 W. 75th St., New York. Traf. 9107

S. Constantino Yon

TEACHER OF SINGING
Studio: 853 Carnegie Hall, New York
Phone—Circle 0951

David Zalish

Pianist and Pedagogue
Appointment by mail or phone
225 W. 110th St., New York Cathedral 9543

Zerffi

Teacher of Singing
Voice Production without Interference
Miss Ethel Pfeiffer, Asst. Teacher
309 West 78th Street Trafalgar 4385

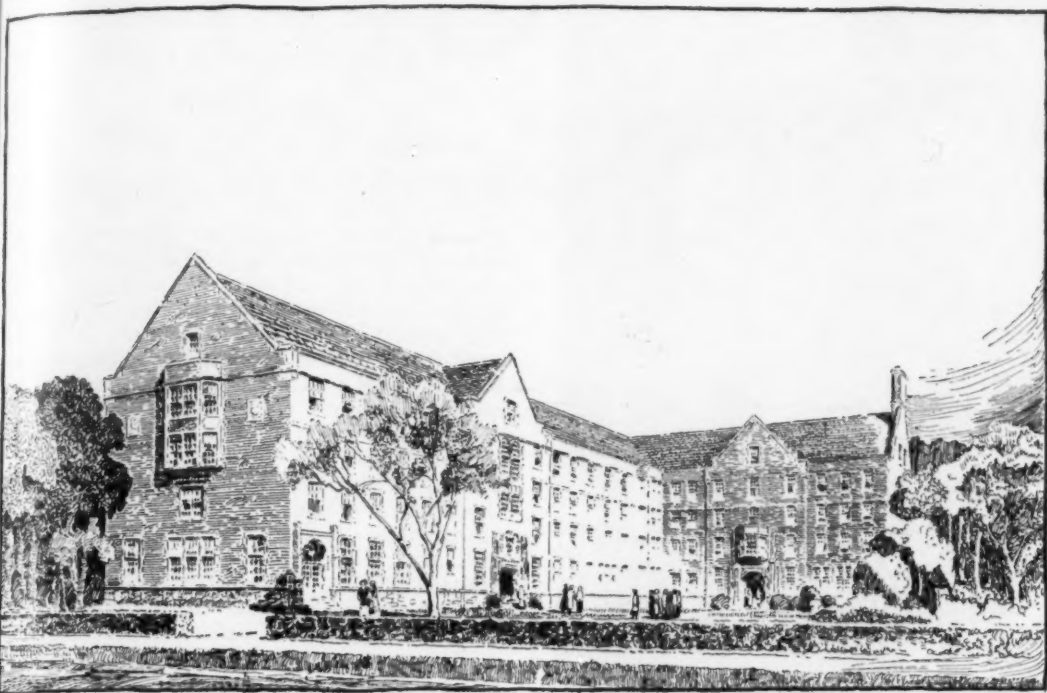
Josiah Zuro

Director Zuro Grand
Opera Co.
Coaching and Teaching
Studio: Rivoli Theatre, 744 Seventh Ave.
New York City. Phones Circle 0100 or 4128

W. Henri Zay

SPECIAL MASTER CLASSES IN VOICE
TECHNIQUE
with a VERITABLE MASTER IDEA behind them.
See "The Practical Psychology of Voice," pub. C.
Schirmer, which is a Complete Vocal Method.
Studio: 30 West 72nd St.

Eastman School Lays Cornerstone of New Young Women's Dormitory



Sketch of New Dormitory for Young Women Students at the Eastman School of Music in Rochester

ROCHESTER, July 3.—Rush Rhees, president of the University of Rochester, and Howard Hanson, director of the Eastman School of Music of that university, conducted the ceremony of laying the cornerstone of the new Eastman School dormitories as part of the commencement activities of the university in Rochester last month. Mr. Hanson was given the honorary degree of Doctor of Music by Northwestern University on June 15. This degree had been previously conferred only twice by Northwestern, its recipients being former Dean Stanley of the University School of Music at Ann Arbor, Mich., and Frederick Stock, conductor of the Chicago Symphony.

The new Eastman School dormitory building will be of gray brick with gray stone trimmings and entrances in the Gothic style. It will be an L-shaped structure, four stories in height and so constructed that air and light will be plentiful throughout the premises. The two sections will be separated by a fire wall, each section having its own offices, living room, matron's quarters, dining room and service rooms and accommodation for sixty women students. The sectional plan was adopted to make each dormitory unit of a size for convenience and comfort in the community life of the resident students.

The dormitories are equipped with every device for the safety and convenience of the students. Shower and tub baths will be provided on each of the three dormitory floors; each room will have its own lavatory built into a curtained recess. Telephone communication with the city may be had from the offices and from several floors. Meals will be served from a central kitchen to the two dining rooms. A matron and chaperons will be provided for each dormitory.

The building is designed as the first unit of a complete dormitory system to accommodate the women students of the University of Rochester.

The commencement exercises of the university were held in the Eastman Theater, with the Rev. Dr. Harry Emerson Fosdick as principal speaker. Five graduation recitals were given on evenings at Kilbourn Hall, as well as an invitation recital for the visiting alumni and faculty of the University of Rochester.

Preliminary to the special commencement music activities there were a number of recitals in Kilbourn Hall and two evenings of opera presented to invited audiences by the opera department of the school.

The Diamond Jubilee dinner, given on Saturday evening, June 13, at the Oak Hill Country Club as the closing event of the seventy-fifth commencement of the University of Rochester, was followed by a performance by the opera department of the Eastman School of Sullivan's "Pirates of Penzance," with dances by the Eastman Theater ballet. There were about 600 alumni present.

Mary Silveira of the Eastman School of Music opera department gave a recital at the Seneca Hotel on Thursday evening, June 18, before a large audi-

ence. Her voice is pleasing in quality, and her charming personality made a most favorable impression. She was compelled to sing a number of encores.

Among the unique classes of the Eastman School of Music was that of Louis Mohler, department of music in education at Teachers' College, Columbia University, who conducted a course in appreciation of music as presented to children. Raymond Wilson's class in normal piano methods and Max Landow's course in piano repertory for advanced students were also largely attended.

Jazz Festival Continues at Rivoli

The music program at the Rialto was headed by "Mendelssohn," one of the Famous Music Master Series, showing important events in the life of the composer, with excerpts from his most noted compositions, played by the orchestra under Frank Tours, guest conductor. There was a tenor solo and Miriam Lax, soprano, sang the Bird Song from "Pagliacci." There was also a divertissement in which Marley, Alma, Frances and Marguerite, popular Rialto dancers, took part. Alexander D. Richardson and Oliver Strunk alternated at the organ. Hugo Riesenfeld, by popular demand, presented the second edition of his Classical Jazz Festival, continuing the spirit of the popular numbers which proved so entertaining during the past week. The Classical Jazz program was headed by a number entitled "Music and Visualizations" by Margaret Severn & Company, with Jeanne Ponselle at the piano. This consisted of a series of dances arranged by Maryon Vadie, divided into three scenes, with the dances interpreted by numbers by MacDowell, Kreisler, Brahms and Ponchielli, played by the orchestra, under the alternate leadership of Hugo Riesenfeld and Willy Stahl. Mr. Riesenfeld has also arranged an elaborate stage production called "Jazz Maniacs," in which "The Crusaders," a dance organization, dancers and ensemble take part, and for which John Wenger has made unusually attractive settings. There was a solo by Harold Ramsbottom at the Wurlitzer, and Mr. Ramsbottom and Frank Stewart Adams played other organ numbers throughout the performance.

Idelle Patterson Heard in Concert

Idelle Patterson, soprano, was soloist at Willow Grove, Philadelphia, recently, and has been engaged for an appearance this month at Briarcliff, N. Y. In the last week in August she will be soloist in the St. Louis municipal concerts, shortly after which she will begin her season's activities. She will make a tour as far west as Colorado and Wyoming and will give her New York recital on Nov. 17.

Beethoven Predominates at Goldman Concert

The concert of the Goldman Band on the campus of New York University on the evening of July 3 was made up largely of works by Beethoven. The program included the "Egmont" Overture, excerpts from the Sonata "Pathétique"

and the Fifth and Eighth Symphonies. Numbers from "The Mikado," the "Fledermaus" Overture of Strauss and "Star of the Evening" and "Sakamore" by Goldman were also heard.

Conservatory Planned for Kansas City, Kan.

[Continued from page 1]

for the first building and endowment. An option has been secured on 147 acres, comprising the Meadow Lake Country Club, at Seventy-fifth Avenue and State Line.

Bishop E. L. Waldorf, Bishop W. F. McMurray, Dr. Stephen B. Campbell, Rev. Wiley A. Keve of this city, Dr. Fred M. Bailey and Dr. James B. Swinney are prime movers in the project for the university. Dr. C. C. Nesselrode, president of the local Chamber of Commerce, has been appointed a member of the committee but has not yet accepted.

A new organ has been installed in St. Rose of Lima Catholic Church.

The choir of Grandview Park Presbyterian Church recently gave the cantata "Ruth" by Gaul, under the direction of Forrest W. Gaul, under the direction of University. Mrs. P. H. Krumme, Margaret Cochran, John Fosmire, Alex McKee, Robert Snyder and Mrs. R. A. Hendrickson appeared in a recital of sacred music at Central Avenue Methodist Episcopal Church.

Velma Ruth House has left for New York, where she will study dancing with Mordkin, Ned Wayburn and Miss Moreman. She has been studying with Helen Thomes. Margaret Barclay, pupil of Delano Franz Conrad, appeared in recital at All Souls' Church.

Elvira Nordell presented her violin ensemble and junior pupils recently.

Other recent recitals were given by the Wilkinson Cooke Studios, Clara Slagle, Mrs. M. H. and Helen Garrity, Mrs. V. V. Pope and Esther Shaw-Gibson, Dorothy McKinley, Mrs. H. M. Fry, Shirley Storen, Mrs. Marie Heim Frohoff.

Musical programs at Western Highlands under Mrs. Ramah Brownlee Coffey and at Messiah Lutheran Church under Geneva Julin and Mrs. Paul Esping.

A very interesting and spirited campaign has just been finished to complete the Y. M. C. A. building, one story of which was built in 1911 and 1913, and has since been standing unfinished. The proposed \$250,000 was oversubscribed by \$20,000 within one week. It is planned to include an auditorium-gymnasium in the building. An orchestra will probably be formed among the members, who are even now anxious to join immediately. In addition the Y. M. C. A. will constitute a fine hotel, much needed here.

FREDERICK A. COOKE.

Hugo Riesenfeld Conducts Memorial Concert on Central Park Mall

An audience of huge dimensions was present in Central Park, New York, on the afternoon of July 4, when Hugo Riesenfeld conducted an orchestra in a concert given in memory of Elkan Naumburg, donor of the Mall bandstand, by Walter W. and George W. Naumburg. The "Star-Spangled Banner" began the program and was followed by a group which included the War March from Mendelssohn's "Athalia," the "Freischütz" Overture, the Second Movement from Schubert's C Major Symphony, Chopin's "Military" Polonaise and the First "Hungarian" Rhapsody of Liszt. After the intermission von Suppé's "Beautiful Galathée" Overture was played, followed by the "Inflammatus" from Rossini's Stabat Mater, played as a cornet solo by Mr. Capodiferro. The remainder of the program consisted of "Carmen" music by Bizet, excerpts from "Lohengrin" and the "Blue Danube" Waltzes of Strauss. The performance was up to an unusually high standard and the playing of the orchestra, in which the Philharmonic was represented, was distinguished for its unity and precision.

Harriet A. Seymour to Give Radio Talks on Benefits of Music

Harriet A. Seymour, director of the Seymour School of Musical Re-education, is giving a series of five illustrated radio talks on "What Music Can do for You," from Station WJZ. The first talk was scheduled for July 9, the others being announced for July 16, 23 and 30 and Aug. 6.

PASSED AWAY

Erik Satie

Paris dispatches of July 3 announced the death of Erik Satie, composer, at his home in the French capital in his sixtieth year. Known as one of the foremost apostles of the younger composers of his country, Satie, though a quixotic figure and one given somewhat to extremes of manner, took a considerable rank among his countrymen for his original compositions. He was the intimate of Debussy and Ravel and a champion of "Les Six" and other younger modernists. His lectures served to introduce several composers who later became famous.

Erik Alfred Leslie Satie was born in Honfleur, Eure, May 17, 1866. At the age of eight he received his first musical instruction from Vinot, a local organist. After a short period of study under Guilmant, Satie entered the Paris Conservatoire, where his lack of interest caused him to be looked upon as absolutely untalented. After leaving the Conservatoire he played in various cabarets in and about Montmartre until in 1890 he met Josephin Peladan, a writer and leader of the mystic cult called "Salon de la Rose-Croix," which Satie joined in 1892. During the following two years he wrote incidental music to plays by Peladan and other members of the society, and, feeling the inadequacy of his technical equipment, entered the Schola Cantorum. Nothing further was heard of him until about 1911, when Ravel played some of his piano pieces. Since that time Satie had lived in Auteuil, near Paris, devoting himself to compositions. Satie's best known works are "Ogives," the three Sarabandes, Gymnopédies and Gnossiennes for piano. He also wrote ballets, incidental music to plays and numerous piano pieces, mostly with extravagant titles.

William Richard Palmer

AKRON, OHIO, July 4.—William Richard Palmer, bandmaster of the Eighth Ohio Regiment of National Guard, died here recently. Mr. Palmer was born in England, July 5, 1860. He came to America in 1868, and to Akron three years later. He served with the Regiment in Cuba during the Spanish-American war. In 1908, he left the Regiment and organized Palmer's Akron Band, a majority of the members of which had served in the earlier organization. It played throughout the United States and also in Canada. Mr. Palmer was also conductor of the Trinity Lutheran Church Orchestra, which he organized in 1888. He was a member of the Akron City Council from 1919 to 1923.

Jessie L. Clark

WICHITA, KAN., July 4.—Jessie L. Clark, for thirty-eight years supervisor of music in the public schools of Wichita, died recently at the home of her friend, Leida H. Mills, in Portland, Ore., where she had been spending the last year on a leave of absence owing to ill health. Miss Clark had spent the greater part of her life in building up musical appreciation in this community. A \$15,000 organ will be installed as a memorial to her in the auditorium of the Wichita High School this fall. Interment was in this city. Miss Clark was the last surviving member of the Wichita Musical Club.

T. L. KREBS.

Mrs. Lawrence Allen Meadows

SAN ANTONIO, TEX., July 4.—Mrs. Lawrence Allen Meadows, pianist and accompanist, died on June 28, after an illness of three months. Mrs. Meadows came here from Kansas City six years ago. She was a member of the board of managers of the Tuesday Musical Club and had also served upon the board of directors of the National Federation of Music Clubs. MRS. F. E. TUCKER.

Boston Symphony "Pop" Concerts End

BOSTON, July 6.—The Boston Symphony closed its fortieth season of "pops" on Saturday evening, July 4. The season of nine weeks, which opened on Monday, May 4, was marked by capacity attendance at each concert. Agide Jacchia, the conductor, arranged programs that were exceptionally attractive. As in past years, there were many special nights, taken over by colleges, business institutions and various societies. During this season Mr. Jacchia celebrated the occasion of his conducting of his 500th "pops" concert.

HENRY LEVINE.

MU PHI EPSILON TO FOUND SCHOLARSHIPS

Club House in New York Is Discussed at Convention in Chicago

By Loren C. Talbot

INDIANOLA, IOWA, July 4.—Plans for the biennial national convention of Mu Phi Epsilon, national honorary musical sorority, were made at a meeting of the national council held in Chicago on June 24. The meeting was called by Persis Heaton of the Simpson College Conservatory of Music of this city. Miss Heaton is national president.

The national convention will be held in Ithaca, N. Y., in June, 1926. By that time it is hoped by Miss Heaton that the proposed Mu Phi home in New York City for use of members of the sorority studying there will be established. Marguerite Ringo of New York, chairman of the club house committee, reports that she has secured about \$1,500 to apply on that fund and that she believes the home will be available by next year.

The June meeting of the national council was held in the Orrington Hotel, Evanston. One of the important matters discussed related to a \$50,000 endowment fund which it is proposed to raise, interest on which will be devoted to scholarships. Of this fund \$12,000 has already been secured, and Miss Heaton states that the balance will be available by 1928.

Members of the council are also working out a plan to secure positions for members of the sorority who are graduating from conservatories throughout the country and who hope to enter the concert field or other musical professions.

Members of the council who were present included Miss Heaton, Indianola; Mrs. J. L. Martin Haake, Northwestern University, national musical advisor; Mary Whitson, Gainesville, Ga., national treasurer; Lucile Eilers, Cincinnati, national secretary; Marguerite Hicks, Detroit, national historian; Edna Werdehoff, Toledo, vice-president, and Doris Benson, Winnetka, Ill., national alumni officer.

Baltimore Civic Band Has Good Record



Photo by C. C. Knobloch, Baltimore

BALTIMORE'S MUNICIPAL PLAYERS AND THEIR SPONSORS

Shown with the Organization of Bandsmen Are, Front Row, Center, Left to Right: Roy L. Hoffmeister, Song Leader; Nelson C. Kratz, Conductor; Mayor Howard W. Jackson of Baltimore; Frederick R. Huber, Municipal Director of Music, and C. V. Kincaid, Superintendent of Transportation

BALTIMORE, July 6.—Among the organizations in Baltimore's big program under the direction of the Municipal Department of Music is the Municipal Band, which has done excellent work, in giving concerts in the parks of the city and elsewhere, under Nelson C. Kratz's baton. A fine record is enjoyed by this organization.

The Municipal Department is active in subserving the interests of the Baltimore Symphony, the Baltimore Civic Opera, and the series of public park con-

certs and community singing, the latter led by Roy L. Hoffmeister. Frederick R. Huber, municipal director of music, with the active cooperation of Mayor Howard W. Jackson, is the active force behind a number of civic projects to aid the young composer and performer.

The contest in piano held this year, with Ernest Hutcheson and Guiomar Novaes as judges, resulted in the award of a prize by the city for the winner among young artists who had enjoyed training for a definite period under local teachers.

EASTMAN SCHOOL TO ADD DANCE FACULTY

New Department to Open in Autumn Under Mamouliau

ROCHESTER, N. Y., July 4.—The establishment of the Eastman School of the Dance and Dramatic Action to Music is announced. The new school is the latest development of the activities sponsored by the Eastman School of Music and the Eastman Theater, the \$13,000,000 gift of George Eastman to the community.

The new school, the formation of which is in line with a general worldwide interest at the present time in pantomime and the ballet, will open in September with Rouben Mamouliau, for two years dramatic director of the operatic department, as its head. It aims to consolidate and broaden activities hitherto divided between the theater and the School of Music.

The Eastman Theater ballet will be merged with the new school, where training will be of much wider scope, with both professional and non-professional classes. Members of the operatic department of the Eastman School of Music will receive training in dramatic art and dramatic action to music, as well as instruction in the dance, the announcement states.

Motion pictures will be utilized in teaching the courses, students being

filmed in their classes and the pictures thrown on the screen to illustrate defects in technic. Practical work will be given on the Eastman Theater stage.

St. Louis Opera Sales Rise with "Dolly Varden"

[Continued from page 1]

E. Young was cast as Lord Gayspark; Forrest Huff as Captain Horace Harcourt, and Detmar Poppen as Jack Fairfax.

Eleanor Henry in the title rôle of the piece, including the familiar air "Walking in a Sedan Chair," gave a graceful and effective rendition. Much of the success of the week is to be attributed to the pictorial charm of the stage settings. Charles A. Previn, conductor, as usual gave a spirited reading of the score, largely from memory.

In discussing the record-breaking advance subscription for 1926, Max Koenigsberg, chairman of the Executive Productions Committee, said: "We are much elated with the advance orders for 1926. The reservations express, in a

CHORUSES UNITE IN BUFFALO SÄNGERFEST

Ethyl Hayden Makes Initial Appearance — 1000 in Choir

BUFFALO, N. Y., July 4.—The ninth Sängersfest of the New York Sängerbund was a recent event. The first concert was given in Elmwood Music Hall by the united singers of Buffalo, assisted by the mixed chorus of Eintracht and Gertrude Rautenberg Zimmermann, soprano, the soloist. Aloys Stockmann was the conductor. His "Festgruss" for mixed chorus and orchestra was among the numbers which were especially well received, and his setting of "Hab Sonne im Herzen" for male chorus, together with Ludwig Bonvin's "Elevation," won the honors of the evening. Mrs. Zimmermann was in fine voice. Miss Klavon and Mr. Moskowsky also figured prominently in the "Festgruss." Ethyl McMullen was an ideal accompanist.

Ethyl Hayden, soprano, whom Buffalo audiences heard for the first time, made the second evening of the Sängersfest an occasion to be remembered. Her solos were delivered with freshness and charm, and many encores were demanded.

One thousand singers, under the baton of Mr. Stockmann, sang several numbers with fine effect. Chief interest was found in Grieg's "Länkennung," with a baritone solo by Gottlieb Frank, who acquitted himself with high honors. The chorus sang with a precision and a sense of tonal values remarkable in so large a body.

The United Singers were formed by the Männerchor Bavaria, the Harugari Frohsinn, the Teutonia Liederkranz, the Arbeiter Liederkranz, the Buffalo Deutscher Männerchor and the Schwaebischer Sängerbund.

general way, the public's appreciation of the efforts of the Municipal Theater Association in presenting each week an elaborate and artistic production of a popular opera at prices that are within the reach of everyone. Assurance of support next year will play a prominent part in determining and shaping the Association's plans for 1926."

Mr. Koenigsberg recently returned from a European trip and states that he found a widespread interest in the St. Louis civic opera undertaking. "Traveling from Paris to London," he said, with an Englishman interested in musical affairs, the conversation turned to opera. I was asked what St. Louis offered in the way of musical entertainment for the masses. I showed him several postcard views of the open-air theater and municipal opera productions. He was amazed at the magnitude of the affair and lamented that England was negligent in providing such entertainment for the general public.

"After a trip abroad, one returns to St. Louis proud of our Municipal Opera. There is nothing like it anywhere in the world. It is also a source of encouragement to the management to realize that at the present rate of attendance this season should end with a greater attendance than ever before, if favorable weather conditions continue."

HERBERT W. COST.

Mengelberg May Conduct at La Scala

Willem Mengelberg will make appearances as conductor of Wagnerian works at La Scala next season, according to unofficial reports from Italy.

MEHLIN
PIANOS

Are considered by expert judges to be the finest now made. They contain more valuable improvements than all others.

Grand, Inverted Grand and Player-Pianos

Manufactured by

PAUL G. MEHLIN & SONS

Warehouses, 509 Fifth Ave. New York

Send for illustrated Art Catalogue



Bush & Lane

Years rich with experience and accomplishment back of this name vouch for extraordinary musical merit.

Bush & Lane Piano Co., Holland, Mich.

Grands of superior tone quality.

Cecilian

Players with all-metal action.

KURTZMANN PIANOS

Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE

C. KURTZMANN & CO., Makers

526-536 NIAGARA STREET
BUFFALO, N. Y.

WEAVER PIANOS

An Artistic Triumph
WEAVER PIANO COMPANY, York Pa